

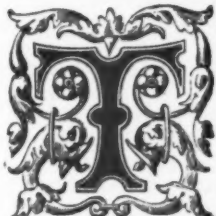
THE ART-JOURNAL.



LONDON, MAY 1, 1852.

THE ROYAL SCOTTISH ACADEMY
EXHIBITION, 1852.

THE TWENTY-SIXTH.



HERE is perhaps no Institution in these kingdoms that gives so good proof of vitality as the Royal Academy of Arts in Scotland—or so strong an assurance of that on-progress, which cannot fail to confer honour upon a country always famous for energy and industry, and renowned for its frequent association of labour with genius.*

* The Royal Scottish Academy was founded in 1825: its history may be briefly told in a note, which we copy from the Report of Mr. Lefevre in 1847.

In the year 1838, an Association of Scottish Artists, which had for some years previously existed in an unincorporated form, received a Royal Charter of Incorporation, whereby it was constituted—

THE ROYAL SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE.

It was thenceforth to consist of Artists by profession, being men of fair moral character, of high reputation in their several professions, settled and resident in Scotland at the dates of their respective elections, and not to be members of any other society of Artists established in Edinburgh.

The charter ordains that there shall be an annual exhibition of paintings, sculptures, and designs, in which all Artists of distinguished merit may be permitted to exhibit their works, to continue open six weeks or longer. It likewise ordains that, so soon as the funds of the Academy will allow of it, there shall be in the Royal Scottish Academy professors of painting, sculpture, architecture, perspective, and anatomy, elected according to laws to be framed in accordance with the laws of the Royal Academy of London; and that there shall be Schools to provide the means of studying the human form, with respect both to anatomical knowledge and taste of design, which shall consist of two departments,—the one appropriated to the study of the remains of ancient sculptures, and the other to that of living models.

The first President of the Society was Mr. George Wilson, a portrait painter; the second, Sir William Allan, R.A.; the third, and present, Sir John Watson Gordon, R.A. The result of Mr. Lefevre's report has been to obtain for it Government aid, so far as regards the allocation of a building; in the words of the report "a distinct edifice, properly adapted for their objects and functions, and appropriated to their own use, upon conditions analogous to those under which the Royal Academy in London have the advantage of their present Galleries." Consequently Government is erecting, by its architect, a fitting structure in the New Town of Edinburgh, on "the mound," immediately behind the present Institution; and within three years the Academy expect to hold their first exhibition there.

Already the Society has a fine collection of works of Art: the most prominent and valuable of which are "Woman pleading for the Vanquished," and four other large (life-size) pictures by Etty; and not a few very valuable additions have been made by purchases, gifts, and bequests. The Academy, in spite of the difficulties with which it had to contend, has already funded upwards of 10,000*l.*, which they are prepared to increase in amount until it has reached 20,000*l.*; as an endowment for pensions to aged members and widows of members of the Academy in all time coming. It is also in course of forming a valuable library, in which endeavour, as the object is a public one, they may expect much aid in the way of private contributions. Great efforts have been made by the Honourable Board of Manufactures for Scotland, to render the Schools of Design in Edinburgh such as may render it satisfactory in all respects as the initiatory school of Fine Art in Scotland. The Queen has appointed three of the Scottish Academicians (the President, and D. O. Hill, and John Steell, Esq.) correspondents of these Boards, and two of them are on the School of Design Committee, and may be presumed to influence its councils in directing them towards the improvement of Artistic education. R. Scott Lauder, Esq., a member of the Academy, has lately been appointed, we believe with

The institution we are about to notice was formed, and has been upheld, under circumstances of considerable difficulty. The comprehension of Art—as a source not alone of enjoyment, but of utility—has been in Scotland of slow, and of recent, growth: consequently, patronage of Art has been but little understood there—as a duty: and it was very naturally the custom of all artists who, within the last hundred years, demanded from Art either fame or fortune, to travel southward in search of them,—having but little hope of obtaining either the one or the other at home. The highest and most popular names in British Art have been those of Scottish men; and even to-day the list of the British Royal Academy would be sadly shorn of its honours if the names of its Scottish members were abstracted from it.

The greater attractions of the metropolis, as a more certain road to distinction and its "accompaniments," have, as a matter of course, operated disadvantageously as regards the Royal Scottish Academy. Other circumstances have contributed their depressing influences; and all things considered it is subject of surprise as well as of satisfaction to find its twenty-sixth annual exhibition so excellent as to be classed immeasurably above any other held out of London. The Royal Scottish Academy cannot be considered, indeed, as a Provincial Society; but it has obtained no better fosterage; no more national protection; no more direct encouragement or indirect support, than if its rank had been merely that of an association in a small shire town of England. All that has been done for it has been achieved by the labours, energies, and sacrifices of its members; its schools have been established, its exhibitions formed, its character obtained, and its position strengthened, by the efforts of the few—far too little aided, nay, sometimes ungenerously checked, by the men of wealth, station, and influence, who looked indifferently on, while the Society was struggling with adverse winds and waves, and who offered help only when it might be rejected as an incumbrance.

The Royal Scottish Academy deserves all honour for the conquest it has achieved. Already it assumes rank among the best institutions of Europe. There is none more equitably or more liberally governed. Among its existing members are some who might bear the palm from all competitors in more than one branch of Art; and, located in a worthy structure, as this society will be ere long, we may be justified in describing it as eminently entitled to consideration and high respect on the part of all who love Art and believe it to be the truest friend, the best teacher, and the firmest ally of patriotism, virtue, and social improvement.

The Academy at present consists of thirty members, and seventeen associates: and their Exhibition this year contains nearly seven hundred works. We shall pass several of these under review: but it will be obvious that, although we mean to devote no inconsiderable space to the subject, it will be impossible for us to offer more than a brief comment upon the majority of them. We trust, therefore, that those whom we are obliged to pass over, will hold us excused.

At the head of Art in Scotland, and as certainly at the head of his own particular art in Great Britain, we are to place Sir

the full approbation of the members, Director of the more Artistic departments of this School. Much is expected from his high professional talents, and his great devotedness to Art: —

JOHN WATSON GORDON, P.R.S.A. His portraits are always good, often closely bordering indeed upon that excellence which gives to portraiture the value and interest of historic art; that mingled grace and force which renders a picture of Vandyke delightful even to those who know nothing and care nothing about the original. There is, of a surety, no living painter who can so happily as Watson Gordon convey to canvas the mind as well as the features of a man of intellect. Witness the portrait of Professor Wilson—in all respects an admirable production. Less fortunate, perhaps, but also of rare merit, is that of Robert Chambers. The President exhibits his full number of eight.

There can be no second opinion as to the artist who will take rank next to the President. NOEL PATON, R.S.A., contributes but two works. These are, however, amply sufficient to sustain a reputation already classing with that of the highest of the age. This artist has not yet exhibited in London: not publicly, that is to say; for circumstances have made some of his productions known to his professional brethren, and the respect in which he is held in London is hardly less than that he has obtained in Edinburgh. The works now exhibited are, first, "Dante meditating the Episode of Francesca da Rimini and Paolo Malatesta," and an illustration of that passage in the "Eve of St. Agnes," which describes the escape of the Youth and Maiden. Both are exquisite in conception and in execution. The first-named is especially beautiful—touching in the extreme; recalling to memory the mournful story, and adding to it all the interest it can derive from Art. This exquisite work may range side by side with the best productions of modern times. The "Escape," if less pure and holy in feeling, is equally good in finish, grouping, and drawing; and both works do honour to the School of which the accomplished artist is one of the youngest members.

HORATIO MACCULLOCH, R.S.A.—Two large landscapes by this estimable painter uphold his fame; one (No. 65) represents Loch Coriskin, in the Isle of Skye—a gloomy solitude of mountain rocks; the other (No. 230) "The Drove Road," less peculiarly Highland in character, but supplying many points, in depicting which the artist has obtained fame. His works are unsurpassed as renderings of those gloomy grandeurs which form the natural glories of the north. Sometimes, indeed, he selects his subjects with too little reference to their general interest, and follows too much the impulse of his own eye, so to speak; but he is ever vigorous and true—true, at least, to that rugged Nature which he delights to paint.

Far more graceful, yet not less faithful to Nature, is D. O. HILL, R.S.A. His several works exhibit judiciously-exercised skill and pure and matured taste. They are the offspring of a delicate mind, not without rich fertility of fancy; and manifest close observation in combination with careful study. The picture of too famous "Fotheringay" (No. 160) is a charming work, well considered in all its parts; while No. 462—"Sunset on a Highland Shore"—very different in character and treatment, pictures a touching episode, and appeals strongly to the heart. We select these two for especial mention; but all the contributions of Mr. Hill are excellent.

J. FAED, R.S.A., has two works, being subjects from Shakspeare, "Olivia and Viola," and "Rosalind, Celia, and Orlando." They are of extraordinary finish: may, indeed, vie in this respect with the pictures



of Mieris. We know of no artist in modern times who exhibits more extraordinary manipulative power. Every square inch seems a work of time and labour; yet there is by no means a deficiency of harmony over the whole work. The fault is, perhaps, a fault more serious—a want of due study of the author, and of careful thought to purpose in selecting a subject as a theme for Art. In neither of the five "Shakspeare characters" here painted, can we perceive the original of the picture Shakspeare drew. There is no intellectual reading of the part, no painting of the soul to the eye. The subjects may have any other names; for there is nothing in their treatment which declares at once the source. We write with high respect for the great talent of this artist; but we humbly caution him against the peril of placing first that which should be second—against considering that elaborate finish will compensate for absence of mind. We are anxious to impress this consideration, because we fancy there is danger to the Scottish school in such seductive influences. Beautiful refinement is easily understood, and will be at once valued; it is a Syren beckoning the tyro in Art; but it is a dangerous direction into which to lead young genius, and might ultimate the poor ambition of being a Raffaele in Japan. There is a wide difference between slap-dash and stippling; but there is even more danger in the latter than in the former—at all events as the attribute of a school.

We have evidence how entirely unsatisfactory "freedom and nothing else" is in Art, supplied by seven pictures, the productions of ALEXANDER FRASER, A.; most of them are called "sketches," but there is no one of them anything more: they are brilliant and attractive; but how comes it that all the exhibited works of the artist are of this class?—can he finish nothing? either he has been seduced into this carelessness by the seductive teaching of some miscalled patron—and by the ease with which such things may be exchanged for sterling coin—or he is unable to carry his Art further, and in either case scarcely deserves the high name of artist.

Of a high class are the works of THOMAS FAED; less elaborately wrought than those of his brother, but exhibiting touches more free, and perhaps a conception more accurate. He contributes no fewer than eight pictures, one of which—and, on the whole, the best—was shown at the Royal Academy in 1851. It represents the interior of a Scottish cottage, with the mother presenting to the father a stout, ugly boy, who has taken his "first step." In many respects this is a masterly work; and, added to others (for examples, "Catherine Seaton," and "Amy Robsart," which exhibit higher refinement of feeling and study) sufficiently upholds the right of the artist to a very foremost rank among the men of mark of his country. We venture to caution his brother—against the peril of carelessly reading the author. Either of the two graceful and beautiful women—Amy Robsart or Catherine Seaton—might have borne almost as safely the names of any other heroines of Walter Scott. We also warn the accomplished painter against the sin of anachronism.

We turn from this lover of beauty, and, obviously, its enamoured copyist, to one who is in all respects his antipodes—ERSKINE NICOL. His pictures—of which there are, we regret to say, eight—are of subjects the most utterly repulsive; such as are totally unfit for Art—even the Art of the caricaturist. They exhibit abundant talent, are remarkably well drawn and finished, and

are of the class that generally finds purchasers; but we do not envy the man who can find pleasure in contemplating one of them among the adornments of his drawing-room. They are coarse in the extreme: all the topics pictured profess to be Irish; but among the very lowest orders we have never seen aught so entirely gross. His pictures are more than untrue: they are false to fact; but if the contrary were the case, what possible good can arise out of pictured dirt—such as this?

For refreshment, let us turn to the charming bits of natural scenery contributed by WALLER H. PATON. Few more exquisitely beautiful works can be found anywhere than his "Scene in Argyleshire," and "Stirling from the East."

OF JAMES ARCHER'S many contributions we may say they exhibit force, but are deficient in grace. His works, however, comprise history, portraiture, *genre*, and landscape; and in serving four masters, he has missed the power to do much credit to either. His most ambitious work tells the sad story of "The Mistletoe Bough." It is of too common-place a character to be of value.

GEORGE HARVEY, R.S.A., has but one work in the collection,—a fine bit of lonely scenery,—"A Nook on the Clyde." It is full of nature and truth—pictured by the hand of genius; but we may be pardoned for lamenting the absence of those noble records of Scottish honour and independence, to which no man of his age has rendered worthier justice. If the first duty and the chief glory of Art be to perpetuate the memory of holy deeds and pure patriotism, Scotland owes much to this admirable artist; for his illustrations of her history—in its high-ways and by-ways—have largely aided her renown in all parts of the world where the engraver has carried his copies of the painter.

Among the sweetest and the most graceful of the landscape contributors, is ROBERT TONGE. His works are many, and all good; all manifesting a gentle and generous love of nature, and a longing to behold her in her most pleasant and instructive moods.

DANIEL MACNEE, R.S.A., is well known "south" as an admirable portrait-painter—who very happily combines delicacy with force, whose pencil is always masterly, and who is said to succeed in conveying to canvas a likeness with grace and truth.

JOHN A. HOUSTON, R.S.A., sustains his fame as a painter of brilliant border-bits; his works now, however, approach nearer than heretofore to the class landscape: a fine and vigorous composition is that of "Gräfenburg on the Moselle," the leading point in which is a woman looking from a steep on the vale below. A more attractive production, and one that exhibits great and original talent, represents a group of border chivalry, assembled under the "trysting tree."

W. DOUGLAS: a remarkably clever, yet by no means agreeable work, is "The Bibliomaniac;" and among the most original and most powerful in the Exhibition is that of "An Auld Scotch Wife." (Nos. 38 and 39.) Less satisfactory even than the first named, is a work that represents a pedant waiting for his tardy scholar, and the same pedant about to inflict chastisement: while the lad is needlessly coarse and vulgar, the dominie rather resembles a proud peer in his daily dress. The conception is opposed to truth, and one may regret that much good power has been misapplied.

W. B. JOHNSON, R.S.A., exhibits three or four skilful miniatures: but of his more ambitious efforts, such as "The Knight subdued by Pleasure," it is impossible to speak approval.

ALEXANDER CHRISTIE has one charming work—and two or three, such as "The Douglas Butchery," by no means agreeable. The work that will please all critics represents dear old Izaak and his friend, listening to the Milkmaid's song on a sweet spring morning of May. Objecting to it on the ground that the milkmaid, and indeed also the attendant dame, are both far too modishly dressed for their work, we may yet give to it the praise of originality of thought and delicacy of treatment.

JOHN C. BROWN has a pretty picture, which shows two children standing on a temporary raft, and crossing a mimic lake: he calls it "The Outward Bound;" the thought is original, but it is to be regretted that the artist found no better models.

EDMUND T. CRAWFORD, R.S.A.—Several landscapes by this artist have great merit; they are distinguished by vigour of touch and freedom of execution, and largely contribute to uphold the high character of the exhibition.

Among the more entirely satisfactory portrait painters, may be named NORMAN MACBETH; his works are singularly life-like.

A bit entitled "Civil War," by SAMUEL EDMONSTONE, representing a trio of troublesome boys, contains much matter of good promise.

Perhaps, however, the work of best promise in the collection exhibits a group of Catterans in a cave, among whom Prince Charles Edward suddenly appears. It is the contribution of W. ORCHARDSON. The work requires greater finish, but it is excellent in grouping, arrangement, and general treatment. It manifests, moreover, originality of thought, and shows a desire to seek out reputation away from the beaten track. It is we understand the production of a young man. If his desire be labour—the only sure means to achieve distinction—we may safely augur his future fame.

The most prominent of the contributions of JAMES DRUMMOND, A.S.A. elect, exhibits George Buchanan teaching the boy King James the VI, in the presence of his governess, Lady Marr, and her son the King's "whipping boy." With great merits—and, it may be, great faults—it gives us proof of attentive care, and study. But the artist has been either too fearful of departure from fact, or his models have not been of the happiest. The king's "old pedagogue" must have been a likeness, but the lady Marr, although "wise and sharp," need not have seemed so coarse. The king no doubt, boy as well as man, must have been the very opposite of naturally royal: but even here the artist might have done his spiriting more gently. Of a pleasanter order is his version of the story of the first James while a prisoner in Windsor, catching a glimpse of the Lady Jane Beaufort.

R. SCOTT LAUDER, R.S.A., has an established reputation in London, where he has been long a resident. Circumstances, referred to elsewhere, have recalled him to Scotland; and to the Scottish Academy he will be a very valuable acquisition, not only as an artist, but as a scholar and a gentleman. His principal works in the present Exhibition are "Peter Denying Christ," "John the Baptist in the Wilderness," and a very charming "study" for his large picture of "Christ teaching Humility."

His brother, J. ECKFORD LAUDER, R.S.A., has also obtained repute in England. He is a vigorous and self-thinking painter, whose selections of subjects generally indicate a lofty and original mind. A most agreeable picture in this collection, is "A Maiden's Reverie," albeit the maiden has an expression appertaining to the severe.

A work of lofty character, and very admirable in conception, grouping, and finish, illustrates that passage in Gibbon, which tells the story of those heroic women who, when (A.D. 730) Leo issued an order to remove from the highways all statues of the Saviour, as "instruments of idolatry," slew the officer sent to execute the mandate.

The **MISSSES NASMYTH** (of whom there are four—a fifth, we believe, having lately changed her name), exhibit very excellent landscapes; in all cases, perhaps, more delicate than vigorous, but also in all cases graceful and true to nature.

R. R. M'IAN, like the brothers Lauder, has obtained fame in our London Exhibitions. He exhibits here three pictures. To us they are familiar. They are of Scottish character: the principal picture is of a group of Highland boys on their way to school, led by the "horn-boy." Another work exhibits a brawny Highlander dancing "the fling;" while a third tells the story of a stout fellow at Culloeden, who cut down a baker's dozen of Southrons before he was himself slain. M'ian is a genuine son of the mist: he seems to paint fiercely; and revels among records of the feuds and triumphs of his ancestry. He is an admirable artist of his class; and no painter is more thoroughly imbued with the spirit he delights to delineate on canvas.

Mrs. M'IAN, the accomplished lady who presides over the female branch of our Government School of Design, contributes one picture—"Liberty and Captivity:" the former illustrated by two women in prison; the latter by a single swallow, that has entered through the barred window, from which it is about to make its exit. The story is told with touching pathos; but we humbly submit that the women are too neatly arrayed. Neither in looks nor in garb do they appear prison-inmates; certainly, they have done nothing "worthy of bonds." The fact, therefore, requires explanation. The work is beautifully finished.

COLVIN SMITH, R.S.A. The portraits of this artist are of considerable merit. Scotland is fortunate in its professors of this branch of Art.

EDWARD HARGETT, a landscape-painter of right good promise, who seems to have studied in the best school—that of Nature—contributes several excellent works; among the best of which are "Wallasey," "A bit in a Corn-field,"—both works of rare excellence; and especially a production of delicate beauty—"On the Esk, near Inveresk."

WILLIAM HUGGINS exhibits two or three capital productions, which claim attention from their generous breadth of character and freedom of touch.

Among several good portraits contributed by **WILLIAM CRAWFORD**, we may name one—"A Spanish Senora." It is vigorously painted, with a free and forcible pencil, and a rare appreciation of character.

The portraits of **GRAHAM GILBERT, R.S.A.**, have long been popular in Scotland, and maintain their popularity by those high qualities of Art which manifest the master.

GOURLAY STELL. Some of the examples of still-life by this artist are of great excellence. His dogs, too, are painted with fidelity.

MISS FRANCES STODDART. There are four or five graceful and effective landscapes by this lady; the best of which—and right good it is—may be "Val Crucis Abbey."

P. C. AULD exhibits a very good picture of "Balmoral," the Scottish residence of her Majesty. The scene has been well studied, and is carefully painted.

By **JOHN RITCHIE**, there are two capital works, cleverly painted, and—remarkably

good in character—"The Swing," and "The Deserted Heath."

Some of the landscapes of **ARTHUR PERIGAL** show a careful study and due appreciation of nature.

In a large picture of "Lisbon—looking up the Tagus," by **GEORGE SIMSON, R.S.A.**, we have much to satisfy and something to admire in the treatment of a subject by no means easy.

A portrait—without a name—by **FRANCIS CRUIKSHANK**, will please many; but although carefully finished, and exhibiting much manipulative skill, it is, we submit, a thorough mistake, if meant as an illustration of the lines by which it is accompanied in the catalogue:—

"She looks, but heeds it not, her eyes
Are with her heart—and that is far away."

The young lady simpers sorrow,—and that is all; her looks more resemble those of one who is listening to pretty nothings from a lover of whom she is not over-fond. This artist, like some with loftier pretensions, will do well to ponder over a truism—that mere painting is not Art.

CHARLES LEES, R.S.A., exhibits two excellent works. "A Winter Evening" is original in feeling and character; a young school-girl is pacing homewards through the snow. A more ambitious work, and by no means a failure, represents the sea after a storm, with life-boat in the distance to tell the story.

Of the many contributions of **KENNETH MACLEAY**, we select one for especial notice—the melancholy moor of Culloeden, with its gloomy associations of self-sacrificing heroism, and its yet brown spots among surrounding heather—"monuments of cruelty." The subject is by no means inviting, except as a sad yet honourable passage in Scottish history: but the artist has made the most of it. It is, however, as a miniature-painter this artist excels: some of his productions of this class are unsurpassed in freedom, combined with delicacy of touch; and we understand they are famous for accuracy: the hand of a master is evident, even where there may seem justifiable a charge of "haste over much."

The portraits and landscapes (for he exhibits both) of **JOHN BALLANTYNE** manifest judicious care, and attentive consideration of the subject treated.

R. W. DALLAS.—A picture by this artist, entitled "The Invention of Artillery," has much good work; the selection of the subject argues original thinking; and the impression thus conveyed is borne out by the treatment of the work.

J. W. OAKES.—A work of size by this artist—"Fishing-boats at Aber-Conway"—claims attention for careful study and finish.

We believe we may now draw to a close our task of criticism; limited it has necessarily been, but written under the influence of the gratification we very largely received from the contents of these admirably arranged rooms, in which are displayed the works of the Royal Scottish Academy. If we direct brief attention to some very admirable busts by **PATRIC PARK, R.S.A.**; and to very meritorious works of **JOHN STELL, R.S.A.**, and **ALEXANDER HANDYSIDE RITCHIE**, we shall have shown that in the art of sculpture as well as in that of painting, the Academy is by no means unworthily represented.

As a school of Art, it is one of high and good promise: like the Scottish character, in the main, it is distinguished by soundness and strength rather than by delicacy and refinement: but it contains elements of greatness that may give assurance of fertility.

It is clear that for its ultimate success it must look to home patronage; in the absence of direct and substantial encouragement at home, the better artists will be compelled to seek for it abroad: but the two countries are now so entirely one—divided from each other but by the length of a single day, from sunrise to sunset, that there can be no just reason why the artist of Edinburgh may not be also the artist of London—giving and receiving those aids, in the exchange of which is true progress. It is on this account we defend the exhibition of pictures contributed from distant parts. Nay, we hope that next year steps will be taken to obtain not only the works of eminent British artists, but of those foreign masters whose productions may be pregnant with instruction, whether it be to warn or to teach.

In the present exhibition of the Royal Scottish Academy, we noticed many works "sold:" indeed, by far the majority of the meritorious pictures are even now the property of purchasers; and we must do justice to the "Association for promoting the Fine Arts in Scotland," by saying that in nearly every instance in which we saw their mark upon a picture, we saw a production meritorious, and one which any subscriber may desire to possess.

Our visit to Edinburgh, therefore, as will be felt from what we have written, has been one of great satisfaction; the Exhibition gave us great pleasure, and enabled us to form a closer acquaintance with the characteristics of the several artists who compose the Academy, and the general bearings of the school, from which we anticipate much,—grounding our hopes of the hereafter, upon what has been achieved in the past.

BRITISH ARTISTS' SOCIETY EXHIBITION, 1852.

THE TWENTY-NINTH.

In our prefatory remarks last year upon the exhibition of the works of this society, we congratulated its members upon the highly encouraging appearance the walls of their gallery presented—evidencing a decided advance beyond many exhibitions which preceded it. This year, alas! manifests a retrogression; we have walked round the rooms with every desire to judge with "gentle judgment;" but it is impossible to pronounce any other verdict than that which is condemnatory of the collection as a whole. Historical pictures there are none, really deserving the name; *genre* and subject compositions are feeble, both in matter and manner; the landscape painters alone, and of these but a very limited number, are entitled to commendation. We are well aware of the serious difficulties against which this society has had to struggle during the twenty-nine years of its existence, and we have been ever ready to give it credit for the courage and frequent ability it has shown to maintain a place in public favour; but there is no concealing the fact that the Royal Academy is an almost insuperable barrier to its ever reaching an elevated position; artists of merit will rather run the risk of having their pictures rejected from the national temple of Art, than send them to a gallery less known to fame, where they would find ready admission, now that the unwise prohibition of works of non-members has been removed from the statutes of the institution. This is exceeding folly, of which we believe many repent when it is too late to remedy the evil.

The duty of a critic is by no means an agreeable one when it impels him to speak disparagingly of the efforts of men who are labouring hard for fame, and even for something of more immediate and urgent importance. We prefer pointing out, what, amid the mass, we consider worth a notice, to those we could only speak of in terms of condemnation: and in doing even this our remarks must be taken as evidence of a desire to "do our spitting gently," rather than in the tone that strict justice might dictate.

No. 3. 'The Stepping-Stone,' E. J. COBBETT. These "stepping-stones" to two peasant girls supply the means of crossing a small stream. The figures are relieved by a mass of foliage,—the arrangement is agreeable, and the whole substantial in manner.

No. 12. 'The Gleaners,' J. J. HILL. A group of peasant girls returning home; the picture is powerful in colour, but the drapery seems to have been hastily painted.

No. 13. 'Near Trefew,' W. WEST. The scene is closed in by trees beneath which winds a rocky stream. The picture shows everywhere great care, with a corresponding good result. It is, however, in some degree spotty; it is probable that these dropping lights were seen in nature, but they are so numerous as to embarrass the eye.

No. 20. 'An Aguador, or Water-Seller of Valencia,' F. Y. HURLSTONE. These same Aguadors are generally the dirtiest of all the children of the Naiads; but this boy's mother may be proud of him, for the head is a study of much sweetness. He is accompanied by a dog, and such a water-vase as was known to one Diego Velasquez, and to others in the old time before him.

No. 24. 'Horses Feeding,' J. F. HERRING. Another hippocephalic composition, and not inferior to those which have preceded it. "Ici on donne à manger aux chevaux"—Horses taken in to board. The heads are extremely well painted, they fully express the dreamy listlessness of satiety.

No. 27. 'Fruit, &c.,' W. DUFFIELD. A pine and orange, grapes, jar raisins, &c., all painted with the most perfect truth.

No. 29. 'Olivia and Sophia,' C. BAXTER. In these admirable half-figures the taste of Mrs. Primrose is far outdone. Two more delicately beautiful heads we have never seen. The finish of draperies should not approach that of the features, but we submit that these faces would have been benefited by somewhat more of care in the draperies.

No. 30. 'Fishing craft on the Zuyder Zee,' J. WILSON, JUN. A squall is coming off the sea, and there is some haste on board one of the nearer boats to take in a reef. The water and the sky are painted with the usual success of the artist.

No. 31. 'Portrait of Julius, son of William Angerstein, Esq.,' F. Y. HURLSTONE. The head is a study of much infantine grace; it is among the best of the artist's essays in this department of art.

No. 36. 'On the coast near Ostend,' J. WILSON. The dispositions of the slight material of this work are masterly; it is careful in execution, and reminds us of some of the pictures of the artist's best time.

No. 42. 'Terriers rabbiting,' G. ARMFIELD. A free company of three, looking somewhat like poachers; the dogs are well drawn and their eagerness well described, but if they expect a rabbit to come forth while they are proclaiming the *etat de siège* at the door of poor bunny's habitation, they will wait there until the exhibition closes.

No. 43. 'Leap-frog,' W. GILL. This

picture is made out in every part with infinite care; the heads of many of the boys are singularly minute in finish.

No. 48. 'The Head of the Wastwater with Scawfell and Scawfell Pike'—painted on the spot, J. B. PYNE. The effect is stormy and a flood is descending from the mountains. The fell and its associations form an arrangement of much grandeur; but the interest centres principally in the aspect under which the whole is presented.

No. 49. 'View in Surrey,' G. COLE. Something more romantic than is generally thought to exist in the county; the distances are judiciously discriminated.

No. 53. 'The Flower-Girl,' W. SALTER. A small half-length figure, partially draped, bearing on her head a round basket of flowers, and in her right hand a bouquet. The figure has throughout been very carefully studied, and is very substantially painted; there is much elegance in the dispositions, and the colour is brilliant and harmonious.

No. 63. 'The Children in the Wood,' J. T. PEELE. This is a production of great merit, it is distinguished by great power. The heads of the children are round, substantial, and well coloured; but the pose of the boy is improbable.

No. 64. 'Summer Evening—tramps descending to a village,' J. W. ALLEN. There are great truth and tranquillity in this rendering of the departure of day; the low lying shades are liquid and deep, and the objects by which they are broken and pierced skilfully arranged.

No. 66. 'An Old Water-Mill at Roe, near Conway, N. Wales,' J. WILSON, JUN. One of those small compositions consisting of a house, or in this case, a mill, a thread of water, and a group of trees, which this artist brings forward with much taste.

No. 67. 'Knitting,' C. BAXTER. A profile of a girl employed according to the title; it is a production of incomparable delicacy.

No. 70. 'Roman Boy,' R. BUCKNER. A half-length figure, of which the head is a graceful study; he wears the idle *déshabille* of young and old Italy; the prominent hand is much too large, and is not sufficiently youthful.

No. 71. 'Margate Sands—Morning,' J. TENNANT. The subject is meagre and consequently difficult, consisting of only white cliffs and a low tide shore; but we have never seen these chalk cliffs brought forward in a manner so masterly; they are generally ungrateful as a principal study, but here they are most agreeably and effectively interpreted.

No. 77. 'A Cottage near Patterdale, Cumberland,' C. J. PETTITSON. A small picture of much merit. It is painted with great natural force and solidity.

No. 84. 'Scamp,' T. EARL. A study of a spaniel. The eyes are expressive and life-like, and the coat is touched with a lightness which affords a successful imitation of the black hair of the animal.

No. 88. 'Thoughtful hours,' H. M. ANTHONY. A French fisherman's wife sitting in her cottage, watching her sleeping child. The objects are few, but well disposed, and the effect forcible, without effort.

No. 91. 'Goarhausen, on the Rhine,' J. A. HAMMERSLEY. This view shows the river flowing beneath us, the eye follows its course until it is lost behind projecting cliffs. The subject presents many difficulties, but these are successfully disposed of.

No. 94. 'View from Parkstone, looking towards Poole,' A. CLINT. Distance and extent are admirably described in this picture: it presents also a great variety of

objective, which is managed with masterly discretion. The foreground is remarkable for powerful colour, but the distances nevertheless maintain themselves well.

No. 96. 'Mid-day on the Thames,' H. J. BODDINGTON. A small picture, distinguished by a charm in the way in which the filmy haze of the summer day is described. The left section of the picture is particularly successful with its water herbage.

No. 101. 'Heath Scene,' E. WILLIAMS, SEN. A small composition of material, broken according to the title, and presented under a stormy aspect. It is one of the best of the late productions of this veteran painter.

No. 110. 'The Lost Sheep,' J. C. MORRIS. The subject is presumed to be from the parable in Luke, but there is no sacred, or even allegorical allusion. The composition shows only a sheep, panting and struggling in the snow on a rocky mountain-side. The head of the animal is a highly successful study.

No. 117. 'Shady Lane—showery weather,' E. HASSELL. This picture exhibits everywhere very careful manipulation. Groups of trees from opposite sides rise in opposition to the sky, which with the rest of the components, are associated with all the probability of a veritable locality.

No. 122. 'On the Coast, near Hastings,' J. F. WAINWRIGHT. The perfect flatness of an extensive area of sandy shore is admirably described in this picture.

No. 126. 'A Shepherd Boy,' J. J. HILL. He is lying down, grouped with his dog. The colour and arrangement are agreeable.

No. 128. 'On the Thames near Chiswick,' J. TENNANT. A small picture, presenting principally a group of trees in the centre of the picture. It is painted with firmness, and has perhaps been intended as a study for a larger work.

No. 147. 'A Sketch from Nature,' H. J. BODDINGTON. A small picture, very like a composition of different small subjects of study. Be it as it may, the whole hangs well together: constituting we think, the sweetest of the minor productions the artist has ever exhibited.

No. 148. 'Landscape with Water-fall,' E. GILL. The subject is a passage of river-scenery, the stream pursuing its broken course in a rocky bed, and falling over a ledge at a short distance from the nearest site. The material is rendered with much truth, but the composition is injured by a tree which rises near the centre.

No. 153. 'There! He's gone!' T. F. DICKSEE. The speaker is a lady, who apostrophises, not her lover, but her bird, which has escaped from its cage. The figure is a small half-length, the features and attire of which are painted with a nicety that cannot be surpassed; but we think that a greater degree of force and substance might have been given to the figure, and more natural warmth to the flesh tints.

No. 154. 'Shady Lane near Solihull—Warwickshire,' J. C. WARD. The subject is a study of trees, pierced below by a lane, which is soon lost to the eye. It has been earnestly studied, and is we think, the most successful of the artist's productions.

No. 158. 'Entrance to an old Spanish Mansion in the Town of Galway,' E. HASSELL. A very small picture, with the best qualities of miniature finish.

No. 166. 'Jack at Greenwich,' J. H. PIDDING. A study of an old seaman, very characteristic, but too dark in the flesh tones.

No. 167. 'Olivia's Garden,' A. J. WOOLMER. A bright and sunny, Italian-looking composition, injured in some degree by the formal

hedges which form the *allée*. It is rich in colour, and ingeniously poetical in arrangement.

No 168. 'Bruntisland from the Firth of Forth,' C. BENTLEY. The principal objects are two fishing-boats standing out of the harbour under a press of canvas, and on a wind blowing apparently off the sea. The boats lie well in the water, and the indications of wind are everywhere well sustained. The water has, perhaps, less of regular volume than it has usually under a stiff breeze, but the locality may account for its short chopping movement. It is a work of great power and extensive knowledge.

No. 170. 'Moonlight on the Thames,' J. TENNANT. A small production, but a version of captivating truth. The moon has risen above a heavy bank of dark clouds, which, together with some trees and other shaded objects, in their various dispositions yield an admirable effect without any forcing of the light.

No. 171. 'The Heath,' J. J. HILL. The subject is a piece of broken ground, with a screen of trees on the right, and a hollow, with a gipsy encampment, in the nearest part of the picture. It is like composition, but is yet rendered with much natural force.

No. 177. 'Mallard, Pheasant, Fruit, &c.,' W. WARD. It is a violation of the Game Laws to kill a pheasant when gooseberries are ripe,—the hedge-sparrow does not build and lay her eggs when plums arrive at maturity. These are *lusus artis* which may be avoided. We have, however, to say of the picture that it is a production of a very high degree of merit: the fruit is exquisitely painted.

No. 178. 'The Screes on Westwater,— painted on the spot,' J. B. PYNE. What "Screes" may be, our knowledge of the intense provincial of the Lake district does not inform us. The composition has but few parts. There is a shred of foreground, then the water, and then the mountain sides, which dip precipitously into the lake, the nearest of which is powerfully illumined by a bright flitting light.

No. 191. 'Cromwell's Soldiers in possession of Arundel Church, of which they made a Guard-room and Stable,' J. F. HERRING. The subject is well chosen, but the canvas looks crowded—the horses and figures jostle each other. The former are well painted, but they look better bred than we may suppose the animals that mounted Cromwell's troopers to have been.

No. 200. 'The Village Bridal,' H. M. ANTHONY. A very large picture, in a circular frame, presenting a near view of, we think, the church of Stoke Pogis. The spectator is placed in the churchyard, where

"The rude forefathers of the hamlet sleep."

From this point the ivy-mantled edifice, with its unassuming spire, is thrown up in strong opposition to the sky. The subject is simple, and the treatment equally so, being an opposition of masses. It is undoubtedly a work of surpassing power.

No. 207. 'A Girl at her Studies,' J. NOBLE. The figure is presented in profile. There is little of the appearance of study, but the feeling and execution are incomparably superior to those in the larger works of the painter.

SOUTH-EAST ROOM.

No. 215. 'A Study,' G. SMITH. The subject is the head of a trooper of the time of the Commonwealth. It is painted with much firmness.

No. 223. 'My Country Friends,' W. W. GOSLING. These "friends" are boys and horses; the latter drinking at a river's

brink. There is some originality in the little picture.

No. 224. 'Gipsies.' The scene is a passage of rough landscape brought forward under an evening effect. It looks like composition. It is somewhat soft in execution, and had been improved by a few cutting lines.

No. 226. 'The Timid Bather,' T. MOGFORD. A composition of two nude female figures. The back of the nearer, which is presented to the spectator, is painted with breadth in a low key, as representing shade. The lower part of the figure is perhaps slightly heavy.

No. 227. 'The Bride,' A. J. WOOLMER. There is much that is agreeable in the picture; there is also greater care than usual in the draperies. A little more definition in the background would have rendered it a work much superior to the pictures of this class which the artist habitually exhibits.

No. 230. 'The Ferry—Twilight,' H. M. ANTHONY. A very remarkable production, reminding the spectator at once of a photograph. The material consists simply of some farm-buildings by the side of a river, rising against the clear but subdued light of the evening sky, which is reflected by the nearer portion of the pool; while, towards the other side, it is darkened by the imagery of the houses and accompanying objective. Whatever be the merits of antecedent productions, we think this work transcends all that its author has done.

No. 231. 'On the Coast near Bournemouth, Dorsetshire,' A. CLINT. This is a class of subjects in which the artist excels. The foreground and nearer sites of the view declare a very close observance of nature.

No. 234. 'Lane near Hampton-in-Arden,' J. C. WARD. The overhanging trees are definitely represented. The lane might have been lighted a trifle more. It is the best of the productions of the artist that we have seen.

No. 253. 'Eve,' A. J. WOOLMER. This is a charming study, but it should not have been entitled "Eve."

No. 257. 'The Past,' G. SMITH. A small picture, the subject of which is an old woman making pillow-lace. There is a pendant entitled 'The Present' (No. 458), which shows a young girl working at crochet. These two little pictures are eminently distinguished by nicety of execution and well-considered composition.

No. 259. 'St. John's Eve at Seville,' F. Y. HURLSTONE. The picture illustrates a custom prevalent at Seville—that of the ladies passing the night at their windows, and exchanging jokes with those who pass by. A lady and her maid are here introduced, the latter of whom is now standing forward, bandying repartee with those below. The costumes and features seem to be strictly national, and the expression is masterly.

No. 261. 'The Deserted Holyhead Road,' W. WEST. The nearest section of this road, which is strewn with stones, is an incomparable representation.

No. 264. 'A Gleaner,' F. H. UNDERHILL. A country girl resting at a stile with her gleanings. This is the most pithy of the rustic figures we have of late seen. That old straw bonnet we have seen before *à due* and *à tre punte*. It is a keepsake from our old rustic school. As a whole, it is a picture of great merit.

No. 271. 'The Women of England in the Nineteenth Century,' MRS. HURLSTONE. A satire on the charity of the time. The essay is in two chapters: an opera-box, with its *habitués*, and in the distance, Taglioni or Carlotta Grisi; the other part of the story

tells of the most abject misery. We see a creature starved and in rags, drudging for bread which is served to her in crumbs. She seems to be making a shirt. The splendour on the one hand, and the squalor on the other, are brought into inevitable contrast. They are, indeed, not nearer to each other in the picture than in reality.

No. 288. 'Sir Arthur Wardour desiring his Daughter to discharge the Servant,' T. CLATER. The subject is from "The Anti-quary." The composition is graceful, and all the items are painted with knowledge and skill.

SOUTH-WEST ROOM.

No. 297. 'Teal and Wild Duck,' J. STARK. The plumage of these birds is described with infinite delicacy and truth.

No. 305. '***', G. A. WILLIAMS. In the place of title to this picture, there stands a verse of Gray's Elegy:—

"Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep."

The principal object of the work is a country church seen beyond intervening trees. To us it does not look like Stoke Pogis church. Be that as it may, it is produced under an evening effect, and with a sentiment according with the immortal verse. It is a charming picture, the best we have ever seen exhibited under this name.

No. 308. 'Smacks and Tug nearing Wrecks on the Brake Sand,' A. HERBERT. The artist has been successful in expressing a gale of wind; but it is such as these craft cannot stand up against with the full spread of their mainsails. Being near the sand, we have a short, chopping sea. We expect to see that jib part from the traveller, and to hear, if the craft does not capsize, that "two of the hands were entirely employed in holding the skipper's hair on his head."

No. 329. 'A Recollection of the Rhine,' G. STUBBS. The left section of this picture is agreeable in colour, effect, and arrangement, but it is a memorandum too insubstantial. The movement in the composition is derived from a barge which is towed up the stream. The perspective with its ruins and broken dispositions is extremely picturesque.

No. 346. 'Scene near Llanberis—Snowdon in the distance,' A. F. ROLFE. The subject is extremely well chosen, and throughout very elaborately manipulated.

No. 347. 'Study of a Sikh,' C. ROLT. A head and bust drawn and painted with masterly feeling.

No. 352. 'Scene on the River's Bank,' H. L. ROLFE. The subject is a small collection of fish cast down at the water's edge, consisting of a jack, a large roach, dace, &c., all painted with a reality which we think can never be surpassed in this class of subject.

No. 355. 'The Armenian Yashmak,' W. MADDOX. A small picture, presenting half-length figures of an Armenian lady and her Nubian slave. The costume and character of the figures are characteristic; the drawing and painting studiously careful.

No. 356. 'Interior of Shiplake Church, Oxfordshire, in the time of Cromwell,' J. D. WINGFIELD. The motive here is not of a religious kind: there are but few persons in the church, and these few seem to form a republican commission for the examination of the sacred furniture and properties. The interior is described in the skilful manner in which the artist usually paints such subjects.

No. 371. 'Loch Long with Carrick Castle,'

J. DANBY. The composition shows the lake shut in by mountains, behind the remote crests of which the sun sets, tinting some of the loftiest peaks with coloured light. In this kind of subject, Mr. Danby has produced some works of highly poetic interest; with the best of these the present picture is worthy of being classed.

No. 376. 'Fruit &c.' W. DUFFIELD. Consisting of pears—grapes, a pine, &c., all closely imitative of nature.

No. 385. 'The Poultry Cross, Salisbury,' E. HASSELL. The object which affords the title, is an ancient structure, relieved by the quaint architecture round it. A market is held on the spot, which is consequently crowded with figures.

No. 390. 'Isabella,' W. GALE. This is Keats's Isabella, the particular incident of the present theme being the verse—

"And furthermore the brethren wondered much
Why she sat drooping by the basil green;
They could not surely give belief that such
A very nothing, could have power to wean
Her from her own fair youth, and pleasures gay."

The lady reclines upon a couch, with one arm cast round the flower-pot. It is a dark picture without any affectation of powerful colour, but everywhere scrupulously made out, and with considerable depth of sentiment.

No. 392. 'Rain on the Hills—North Wales,' S. R. PENNY. The effect here rendered, is of a kind only seen in mountainous districts; the sky is an effort of much power, and the fitting lights which chequer the middle sections are eminently truthful.

No. 394. 'Boabdil el Chico,' C. WILSON. A study of the head of a Moor, the features are strikingly handsome, and the sentiment which they express, powerfully interesting.

No. 397. 'Gravesend and Rochester Canal,' J. TENNANT. The material is flat and commonplace, but it is brought forward with much success under an uncompromising breadth of summer daylight.

NORTH-EAST ROOM.

No. 402. 'Showers and Sunshine,' G. COLE. Representing a tract of wild and broken country, much resembling composition, but well calculated to display the variety of lights and shades which characterise the aspect described by the title.

No. 405. 'A Veteran,' C. ROLT. The head of a buff-coated soldier of the time of Cromwell; it is finely painted, the features are full of life-like expression.

No. 426. 'Near Todmorden, Yorkshire,' J. W. ALLEN. A large upright picture, the subject of which is a passage of romantic landscape scenery, whereof the nearest site is shut in on the right by a towering mass of rocks, beyond which the eye is carried to a distance painted with simplicity, and strictly imitative of the appearance which such material might present under shade.

No. 441. 'Farm-yard,' J. F. HERRING. The composition differs but little from others of the same kind which have been exhibited under this name,—groups of horses, pigs, and poultry, disposed in a straw-yard, surrounded by farm-buildings. The animals and poultry are painted with great nicety.

No. 451. 'Portrait of Marian, daughter of Charles Fred. Huth, Esq.,' C. BAXTER. This is one of the most exquisitely-painted children's heads we have ever seen. It is charming in colour, and there is an entire absence of all hardness, from having been finished with a careful stipple, which much assists the luminous tone that has been communicated to it.

No. 457. 'Scouts on the Rocky Mountains,—North American Indians, Blackfoot

Tribe,' G. T. MAULEY. This rather singular picture has every appearance of authenticity. There are two Indians circumscribed on a wild elevation of the rocky wilderness. Their purpose is well described as on the war-path, and looking out for an enemy. The figures are full of veritable character, and extremely well painted.

No. 471. 'Sunset—Poole, Dorsetshire,' A. CLINT. The material is simple, and the proposed effect is of that kind which the artist paints with much felicity. The tone of the work is generally so low as to force into brilliancy the light points of the picture.

No. 499. 'Stillingham, from the Marshes,' J. C. GOODEN. This must, we think, be Gillingham below Rochester, time out of mind a favourite resort of painters. The locality abounds with eligible dispositions, of which this is one of the most agreeable we have seen.

WATER-COLOUR ROOM.

The collection of water-colour works numbers one hundred and sixty-six drawings and miniatures, of which we have space to give the titles of only a few.

No. 517. 'A Study from Nature,' by W. WEST, is a very spirited sketch. There are others of like character exhibited under the same name.—No. 533. 'A Village Common,' J. W. ALLEN.—No. 536. 'On the Thames at Pangbourne,' E. HASSELL.—No. 547. 'Holly, or Christmas,' D. WOOD; very closely imitated from nature.—No. 552. 'The Sisters,' MRS. V. BARTHOLOMEW; full of animated expression.—No. 559. 'Spring Flowers,' MISS HARRISON.—No. 561. 'Portrait of Colonel Percival,' J. HAVERTY; this is a miniature in oil, very highly finished.—No. 570. 'Portrait,' A. CORBOULD; a miniature in oil, painted with solidity of manner, and agreeable in expression.—No. 574. 'Portrait of a Lady,' MISS KETTLE; a highly-finished miniature, remarkable for graceful feeling and brilliant colour. No. 575. 'Affection,' E. T. PARRIS; a composition, executed in oil, representing, it may be, a mother and her three children. This picture is scrupulously careful in finish, brilliant in colour, and elegant in sentiment, and we think the most attractive production that has of late been exhibited under this name.—No. 578. 'Portrait of a Lady,' S. R. LOCK.—No. 580. 'Portrait,' A. CORBOULD—another small study in oil.—No. 586. 'Study of Fruit from Nature,' MISS J. CHILDS.—No. 592. 'An Autumn Group,' MRS. DUFFIELD.—No. 595. 'Hollyhocks,' MRS. HARRISON.—No. 616. 'Camellias, Azaleas,' V. BARTHOLOMEW. We have never seen in this department of Art, a closer imitation of nature than is presented here. In delicacy of texture and luminous colour these flowers are all that can be desired.—No. 626. 'Portrait,' W. BOWNESS.—No. 648. 'A Disagreement,' M. WOOD.—No. 649. 'Sunset Scene near Alderley, Cheshire,' C. WARD, &c.—There are only three sculptural essays, all of which are in plaster. These are—No. 668. 'Medallion of the late Henry Alkin, Esq.,' J. ZEITNER.—No. 669. 'A Nymph,' H. B. ZIEGLER; and No. 670. 'St. Bernard's Dog finding a Traveller in the Snow,' C. FOX.

In closing this notice, we again express our regret that the mediocrity which "curses" this Institution should be so regularly of annual occurrence; we cannot believe the governing body to be without fault; that they are blameable is, indeed, made more and more certain by the improved aspect of the "Portland Gallery"—join the best members of the two societies, and how different would be the result.

THE NATIONAL INSTITUTION, PORTLAND GALLERY, REGENT STREET.

THE FOURTH EXHIBITION.

THE private view of the works exhibited at the Gallery of this Institution, in Regent-street, took place on Saturday, April 24th, and on the following Monday the collection was submitted for the season to the public. As the members of the Society and the other contributors are principally young men, we look annually for improvement, and we are not disappointed. The pictures exhibited are not numerous, but they afford examples of the highest qualities of Art. In figure and landscape there are works of which any school may justly be proud.

No. 3. 'Fruit,' J. DUFFIELD. A composition of grapes, leaves, citrons, plums, &c., painted with an accuracy and feeling which we have already had occasion to eulogise.

No. 4. 'The Poor Traveller's Appeal,' D. PASMORE. The principle of this artist is to realise certain points as paramount in his composition, and sometimes these, if they are heads for instance, are finished with the nicety of miniature. The effect has been carefully studied, and the picture presents passages of free manipulation, but the preponderance of colour tends somewhat to coldness.

No. 6. 'Head of the Ogwy Falls, North Wales,' DAVID LINN. The subject we think we have seen on these walls before, but not by the same hand. It is painted with firmness, and the colour is that of nature. The fall itself is perhaps too uniformly light.

No. 8. 'The Woman taken in Adultery,' H. BARRAUD. The woman has cast herself at the feet of the Saviour. The relations of the figures remind the spectator of an interpretation of the subject well-known; but the similarity may be accidental.

No. 17. 'Paris and the Nymph Enone,' W. CRABB. The subject is from Enone's beautiful appeal in Ovid's epistles.

"Et cum pauper eras, armentaque pastor agobas
Nulla nisi Enone, pauperis uxor erat."

The picture represents the pair in that pastoral felicity to which she so touchingly alludes—he being extended on the grass, she standing near him. The work is carried out with every attention to accurate classical character, as well in feature as in drapery. The manner of the picture is extremely firm and decided, and it is most harmonious in colour.

No. 18. 'Gondorf on the Moselle,' W. OLIVER. The Moselle is abundantly rich in paintable material. Almost every point from which the river can be seen affords pictorial subject, and yet we see more of the essential of the Moselle in bottles than on canvas. The picture contains expression of much fine feeling—it is mellow in colour, and the foreground is highly finished.

No. 20. 'Thun, Switzerland,' J. A. HAMMERSLEY. An upright picture, the subject of which is a section of the town, seen we presume from the immediate brink of the lake, whence the buildings rise abruptly. The lower section is in shade, while portions of the higher part of the composition catch the sunlight.

No. 23. 'Master Walter Scott and his friend Sandy Ormistoun,' J. E. LAUDER. This is a good subject which treated as we here see it at once tells the story. "Master Walter" and his friend are seated on an eminence overlooking his favourite river, on the other side of which is a wicked looking peel house, the history whereof

Sandy is very energetically relating to his young friend. But Master Walter has two other friends present, a colley and a young pepper, both attentive to the story of Sandy, who is an admirable type of his class.

No. 25. 'Barden Tower on the Wharfe, Yorkshire,' F. W. HULME. A large picture presenting an arrangement and features of park-like character. The river flows down to the lower edge of the canvas in a shallow and rocky bed, while farther in the composition, as contrasting with this, it shows an unruffled current. The tower appears on a distant eminence, embosomed among trees which indeed constitute a main feature of the composition. The subject is one of much difficulty, but it is treated with great skill and in strict deference to nature. It is high in colour, but the hues are admirably harmonised.

No. 31. 'Black Agnes of Dunbar,' W. CRABB. The story is that of the heroic defence of the castle of Dunbar in 1337, against the forces of the Earl of Salisbury, by the Countess of March, commonly called Black Agnes from her dark complexion. This lady daily went the round of her ramparts with her train of maidens whom she ordered occasionally, in mockery of the vain efforts of the besiegers, to wipe away the dust occasioned by the stones thrown from the engines of the enemy. The scene therefore is the battlement whereon stands the countess taunting the leaders of the adverse host. She is surrounded by numerous figures, all conceived with originality and disposed with sound judgment. In drawing, colour, and character, it is a production of a high order.

No. 33. 'A Sketch in Hyde Park—the first of May, 1851,' J. DIBDIN. A view of the Crystal Palace from the north side of the Serpentine. The dark and solid masses of spectators are well represented, indeed the detail of the lines on the other side of the water are touched with much descriptive power.

No. 36. 'Expectation,' BELL SMITH. This is a group of two girls, waiting an arrival at an appointed stile. The picture is brilliant in colour and full of light; the figures are graceful and agreeably posed.

No. 39. 'An Osier Bed,' S. R. PERCY. A large picture of transcendent merit; the subject is commonplace, but admirably selected for the display of that particular power which it demonstrates. The *locale* is somewhere near the course of old Thames; we recognise

"His mantle *withy*, and his bonnet sedge."

There is not a category of five thousand grasses, but the water-lilies, docks, sedges, hemlocks, and all the small salad of pictorial foreground, are welcome here—and then the water and the mud—who will say that Thames water is not limpid, and that its mud has no attraction? The subject is closed in by a screen of trees, which rise against a charmingly painted sky—in short, every part of the picture is powerfully descriptive.

No. 43. 'The Frozen River,' A. MONTAGUE. Rather a large composition, resembling a passage of Dutch scenery, having houses and figures on the left—the whole presented under the aspect of a cold winter afternoon at sunset. The conception is felicitous, and well carried out.

No. 44. 'The Village Letter-Writer,' J. G. MIDDLETON. A party is here assembled in the respectable residence of this important functionary, who is also the village-schoolmaster. He is engaged in writing from the dictation of a very pretty maiden, and it appears that the communication

involves confessions which perhaps are sufficiently embarrassing to make to a second party, and to a third proportionably more so. The composition is full of descriptive character; and the narrative is amply circumstantial.

No. 49. 'A Bit of Slander,' MATTHEW WOOD. A small picture, showing two ladies in earnest conversation. In action and expression they appropriately support the title.

No. 51. 'A Young Villager,' J. INSKIP. A head, enveloped in a shawl or hood, showing only a portion of the face and one eye. It is eccentric in treatment, but certainly one of the best heads we have of late seen by the artist.

No. 55. 'The Morning Walk,' G. A. WILLIAMS. This is a small garden composition with figures, light and elegant in its dispositions, and a pendant to another, entitled 'The Evening Song,' also a garden scene, but represented under the effect of moonlight. In each there are two figures, and the sentiment of both pictures, but especially of the latter, is sufficiently poetical.

No. 59. 'Lambeth—North Wales,' Mrs. OLIVER. This small picture is distinguished by a firmness of execution, which is much in advance of antecedent productions by this lady.

No. 60. 'Sunday Trading,' E. ARMITAGE. None but a mind of certain calibre could rescue such a subject from coarseness; and on the other hand it must be painful according to the ratio of ability employed in its treatment. A poor child with squalid features, and in sordid rags, with a small basket of oranges, stands convicted of selling on a Sunday; she regards with apprehension the approach of a policeman, whose shadow is seen on the wall. The relief of colour would be inappropriate to such a subject; her hanging rags declare the emaciation they conceal. One only refuge from participation of her abject wretchedness is in the contemplation of her features, which might be those of a youthful Cassandra.

No. 62. 'Carnarvon Castle,' E. WILLIAMS, Sen. This is the usual view of the pile, placing the mass on the right, and opening the composition on the left to the water. The dominant effect is that of moonlight; and of the manner in which the sky is treated, it must be said that even in what may be considered his best time, he never acquitted himself with an expression of more intense vigour.

No. 63. 'On the Road from Capel Curig,' T. J. SOPER. Every inch of this ground has been celebrated on paper and canvas again and again, time out of mind. This is a small oval picture, presenting a view of the well-known bridge, which has existed in the same form ever since the region has been visited by those of the "dog-skin wallet"—that is, amateurs of the picturesque. The picture is bright, airy, and extremely well executed.

No. 64. 'A Rainy Day in Harvest,' E. J. COBBETT. There are two figures here—children, who, having been gleaned and caught in a shower, have sought shelter under a corn-rick. The incident is well set forth, and the picture is throughout an advance upon the former productions of the painter.

No. 67. 'Sunny Scene on the Severn—Gloucestershire,' H. B. WILLIS. The foreground is a harvest-field, whence is commanded an extensive view of the valley of the Severn. The subject is one extremely difficult of treatment, but with the foreground animals and figures, and landscape distances, the artist has dealt most successfully.

No. 69. 'The Pass of Nant Francon,'

A. W. WILLIAMS. This class of material is admirably adapted to support the tone of aspiration to which this artist yields. The objective is grand; the spectator feels the vastness of these forms—there is no room for a "fragmentary thought," save that he feels himself little in contemplating these masses which, under any circumstances, must be grand if truly represented. The nearer portions of the composition lie in broad shade, opposing the sunlight on the more distant mountains. The version is full of truth, and strikingly independent in manner.

No. 71. 'The Village Belle,' D. PARMORE. A small study of a head and bust, of much graceful feeling.

No. 72. 'The Crucifixion,' R. S. LAUDER. It is extremely perilous to deal with a stock subject, unless there be a certainty of introducing some striking originality. In all the pictures that we at present remember of this subject, there is but one principle acknowledged in the representation; with an intense anxiety for anatomical accuracy—*ἡ σὰρξ* has been their great care; but we would have less of the earth—more of the spirit—"It is finished." We read that Joseph of Arimathea having begged the body of Pilate, covered it with white linen. The artist has gone somewhat farther than the letter of Scripture—it is already covered while yet on the cross, and a more original or profoundly impressive reading we have never seen. Rubens's composition at Antwerp is wonderfully aided by the cloth, but still the figure is nude. Mr. Lauder's picture is large, the only objects presented being the figure and the cross, with the drapery descending from the shoulders; the head being uncovered, having dropped to the right shoulder. The cross is backed by a sky of deeply portentous significance: the sun sets near the foot of the cross, and from above, a flood of supernatural light descends upon the figure, so that the impression conveyed by the conception is profoundly awful, and in strict accordance with that imparted by the description in the sacred writings; in brief, it is a work of transcendent ability, and may be ranked among the most striking interpretations of the subject that have ever been produced.

No. 80. 'Lord Soulis,' R. R. M'LAN. This is the best picture which the artist has ever produced. The subject, also, is of a character different from everything that he has heretofore treated. It is from the ballad of the same title, and shows Lord Soulis with his familiar Red Cap, who points to the box which so nearly affects his destinies. We cannot too highly eulogise the substantial reality of this picture. It is admirable in composition; the drawing and painting of all the mediæval material are incomparable. The work will advance the reputation of its author.

No. 86. 'The Mountaineers,' F. UNDERHILL. Representing two women on a mountainous pass, so high as to bring them up against the sky. The dispositions are good, and the work is remarkable for firmness of execution.

No. 88. 'Dr. Ullathorne—Catholic Bishop of Birmingham,' R. BURCHETT. The portrait presents the head and bust, introducing the hands. The features are felicitous in expression, but objectionable in colour.

No. 91. 'Lane at Grays, Oxon,' P. W. ELEN. A small picture, simple in composition, but very much better in every way than similar antecedent works by the same hand. It is mellow and harmonious, and careful in touch.

No. 92. 'Mid-day—Clearing Timber,' A.

GILBERT. The play of light in this picture is a masterly essay. It falls upon the ground clearly distinct from colour; it appears on and between the masses of foliage, being employed very skilfully in assisting the relief and retirement of the masses. The work is charming in colour and natural truth.

No. 98. 'Milking Time,' H. P. WILLIS. Rather a large picture, composed, as may be gathered from the title, of cows and figures. The arrangement is simple, but the animals have been most successfully studied. They are admirably drawn; and the manner in which the light falls upon them, especially on the black cow, is beyond all praise.

No. 100. 'Gleaners,' E. J. COBBETT. These are two country girls in a harvest-field, drawn and painted throughout with much accuracy of design and brilliancy of colour. They are supported by a background of much excellence, being a representation of a harvest-field only partially reaped. We think that this is the best figure-picture that has ever been exhibited by the artist.

No. 101. 'The Eagle's Nest—Killarney,' S. R. PERCY. This romantic view derives a charming sentiment from the manner of its treatment. As in other pictures by this painter, the management of the light, which is cast on the near sections of the composition, is uncommonly beautiful; but we think the conviction of truth is more forcible here than we have felt it in other productions characterised by the same effect. There is no amount of colour in the picture, but its absence is not felt. The sentiment of the work is captivating.

No. 113. 'Morning,' G. A. WILLIAMS. This is one of a series, of which the others are entitled, 'Noon,' and 'Night.' The treatment is extremely poetical, each picture respectively containing an allusion to a period of human life. That imbued with the most touching sentiment, is 'Night,' as representing a widow contemplating, by moonlight, the grave of her husband.

No. 129. 'Early Summer,' A. O. DEACON. A passage of waterside scenery, of which the nearest section of the work seems to be a faithful transcript of nature.

No. 149. 'Lyn Mymbyr—Capel Curig,' S. R. PERCY. A large picture of that class of subject-matter which this artist paints with singular power and sweetness. It is distinguished by much excellence, and will be accounted among his best works.

No. 158. 'A Serene Morning—back water on the Thames,' J. GILBERT. A large picture, with a near section of water charmingly painted. The principal mass in the composition is a screen of trees, behind which the sun sheds a flood of light, that here and there irradiates the foliage. The depths and oppositions are exquisitely managed.

No. 162. 'St. John,' W. UNDERHILL. This essay is ambitious, with a great measure of success. St. John is represented, as usual, as a child accompanied by a lamb; but the expression of the upturned features is eloquent and penetrating. It is powerful in effect, and very solid in execution, and is, in short, a production of rare merit.

No. 167. 'Christ Teaching Humility,' R. S. LAUDER. By the means to the artistic ends in this composition, the eye is abundantly gratified, and by the motives beyond the mere execution, the mind is immediately affected. It appears to be a purpose of the artist that the didactic character of the Saviour should be felt at once—and so it is. This essential is of penetrating interest. The Saviour is circumstanced towards the left of the picture, and his humility contrasts

strongly with the baser degrees in the scale of earthly passion which surround him. The composition is distributed, yet it is in beautiful correlation. The variety of character points to the divine centre; and he, with the exception of the little children, is more retiring than any member of the different groupings. We cannot speak of the work in its detail; we can only say that it embodies the highest qualities of Art.

No. 169. 'Welsh Peasant Girls,' E. J. COBBETT. A very agreeable composition, in which the figures are eminently successful; the heads, especially, are remarkable for graceful expression, sweetness of colour, and fine finish.

No. 171. 'Welsh Market People,' F. UNDERHILL. A picture of a high degree of merit, and the better because freedom of manner yields here somewhat to descriptive detail.

No. 176. 'Old Boat House, Ventnor, Isle of Wight,' E. C. WILLIAMS. The materials here for a picture are slight, but they are brought together in a manner to form a production of much interest. We cannot speak too highly of the spirit and feeling of the nearest passages of water and foreground.

No. 184. 'Portrait of a General Officer,' BELL SMITH. A half-length figure in uniform. The head and features are extremely successful in colour and expression.

No. 190. 'On the Thames at Wargrave,' L. J. WOOD. Distinguished by much sweetness of colour and skilful manipulation.

No. 195. 'A Spanish Lady,' J. G. MIDDLETON. She is attired in black, the features are distinguished by grace and animation, with a happy allusion in colour to the natural complexion.

No. 200. 'Summer Afternoon, Hampton Court,' J. D. WINGFIELD. A view of a portion of the palace at a little distance across the *tapis vert*, with a select party in the costume of the last century in the left foreground. It is rendered with much elegance of feeling.

No. 240. 'Moel Siabod—a quiet afternoon,' A. W. WILLIAMS. The feeling of this work is sensibly apart from the conventionalities usually found in similar effects. It is a large picture of exalted sentiment, and studiously careful in the imitation of natural phenomena; in short original and powerful throughout.

No. 245. 'The Departure of Highland Emigrants,' MRS. M'LAN. This is in many respects an important production, but especially as illustrating a passage of the history of our time. The canvas is large, and the composition embodies not less than seventy figures—impersonating Highland emigrants and their friends; the former embarking, and the latter taking their last leave. It may be well conceived that such a variety of disposition and character has involved difficulties of composition which the casual spectator may not apprehend; every figure is purely national, and each is sensibly affected by the circumstances of the occasion. While we feel the appeal of the dirge played by the piper, we sympathise in every well-depicted burst of grief, and yield at once to the prevalent emotion. Of this picture we can only say that we have never seen one so perfectly free from license. It is all honest daylight effect, and places this lady among the most powerful sentimental painters of the time.

No. 253. 'The Cool Retreat,' H. B. WILLIS. A cattle picture in which a herd of cows are cooling themselves in a shaded pool. The composition is large, and everywhere carefully made out—the animals are admirably drawn.

No. 255. 'The Free Companions,' J. W. GLASS. A production of extraordinary power representing the march of a band of troops wearing the costume of the seventeenth century. They are riding over a knoll which brings them in relief against the sky, and the manner in which the sunlight is broken upon the figures, the horses and appointments, is truly masterly.

No. 269. 'In Arundel Park,' P. W. ELEN. This is a landscape of great merit, superior in everything to all that has preceded it by the same hand.

No. 276. 'Mill at Penmachno—N. Wales,' J. DIBDIN. An extremely romantic passage rendered with much truth.

No. 286. 'The Emigration Scheme,' J. COLLINSON. We cannot help admiring the earnest labour displayed in this work—the profession here is the truth, without the expediences of composition.

No. 296. 'London at Sunrise,' H. DAWSON. This view is taken from the Strand side of the river—opening the stream presenting the bridges in succession with St. Paul's in the distance, and the left near section of the composition crowded with river craft. The morning sky is a truly magnificent essay; we can only say in one word, that it is impossible too highly to praise this picture.

We regret much not being able to give more space to this exhibition. There are many works of high merit which are deserving of longer notices than we can afford them, and many others which we cannot even name. There are as usual some works in water-colour; these also we are compelled to pass over.

MUSIDORA.

FROM THE STATUE BY J. WYATT.

In the graceful form and refined expression of this figure, one may readily trace the refined classic spirit which Wyatt imbibed from the study of the works of Canova: his previous education in the atelier of Rossi laid the foundation for future success, but of itself it never would have instilled into the mind of the pupil that practical feeling and beauty of sentiment which his association with Canova brought out. Rossi was a bold and masculine sculptor, able to design and vigorously to execute a subject where energy, power, and determination were required, as in portrait and monumental sculpture; but he lacked the pure and gentle spirit of his Art, which draws forth our admiration while it wins our kindlier sympathies.

Wyatt's marble statue of Musidora is a work of this class, and has always taken rank among the best which this sculptor has produced. The idea it conveys is that of a young girl who has prepared herself for the bath, but hesitates before she plunges in. There is also a look of enquiry in the countenance as if she fancied the approach of some intruder, and the head, half turned round, and the position of the left hand, seem to indicate this state of mental disquietude. But whatever translation we may give of the sculptor's meaning, it will freely be admitted that as a simple model of the female figure, the work is a very beautiful conception. In whichever way the lines of the contour are viewed they display great elegance, the pose is remarkably easy, and the symmetrical proportions of the body and limbs are well preserved.

The British School of Sculpture, notwithstanding the men of genius whom Wyatt left behind, could ill spare to lose, in the prime of his manhood, one so richly endowed, but of whom the world had heard so little even to the time of his death. His fame had only just begun to be noised abroad, and every well-wisher of the Arts of his country was looking forward to great things from the future efforts of his chisel, when he was suddenly snatched away from their expectations, in his studio, at Rome.

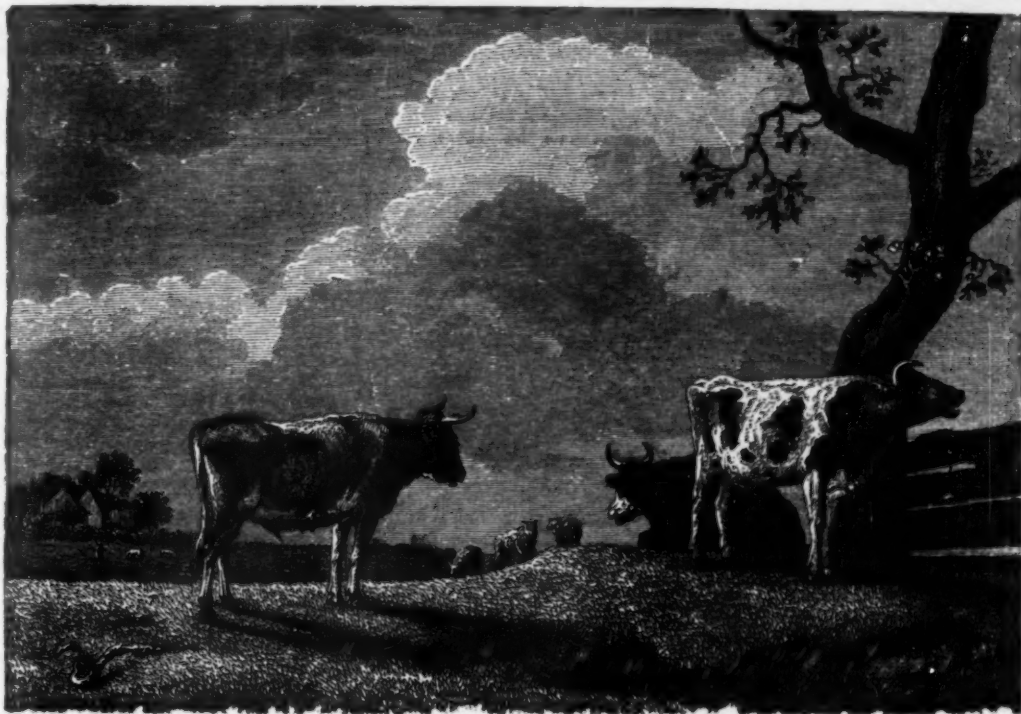
THE GREAT MASTERS OF ART.

No. XIV.—PAUL POTTER.*

THE unremitting and laborious application of Potter in his studio, joined with his frequent

exposure to the damp atmosphere when sketching in the open air, laid the foundation of a disorder which terminated his life in the year 1654, ere he had reached his twenty-ninth year; and now we see the truth of the remark made at the outset of this notice, that "life is short, and Art

is long," for the pictures of this artist have vastly increased in value during the two centuries since they were painted, as will be seen by some examples we shall presently bring forward. And it is astonishing what large sums are, and have been, paid for a few square inches of his painted



THE MEADOW.

canvas, beautiful as they are with his animated transcripts of living nature; but good specimens of his pencil are rarely brought into the market,

and are eagerly purchased when offered for sale. They are distinguished by the most clear and luminous colouring, firm and masterly execu-

tion, and a wonderful knowledge of the anatomy of the animal races, as evinced in his accurate drawing of the ox, sheep, &c.; his horses are,



THE YOUNG BULL.

perhaps, less correct. He painted with a remarkably full and flowing pencil, yet finished his pictures with the greatest delicacy.

Proceeding to remark upon the pictures en-

graved in this notice to illustrate the works of Paul Potter, we find in that valuable dictionary of the Dutch and Flemish painters, Smith's "Catalogue Raisonné," much interesting descriptive matter concerning them, with the exception of the first engraving, a small one, entitled

EVENING; it represents two cows in a meadow beside a river, painted under the influence of a bright evening sun.

The DRINKING TROUGH stands No. 94 in Smith's "Catalogue." Two old horses are placed by the side of a trough near a cottage, at

* Continued from p. 108.

a little distance a man is approaching with a pail of water, followed by his dog; the city of Leyden is represented in the distance. The picture is now in the Louvre, and is valued at three hundred and twenty pounds; its size is nine inches by ten.

MILKING TIME, No. 30 in the Catalogue, was, in 1834, and possibly still is, in the possession of M. Six Van Hillegom, of Amsterdam; it was formerly in the Choiseul Gallery. It is a charming example of the master, and is valued at seven hundred guineas, though it measures only about sixteen inches by fifteen.

The picture entitled a PASTORAL SCENE is in

the collection of the Queen, and is estimated to be worth a thousand guineas; it stands No. 70 in Smith's "Catalogue." We have some idea of seeing this fine work in the British Institution many years since, and being struck with the inimitable drawing of the animals, and the freedom with which the whole is painted. Its dimensions are about two feet either way.

The MEADOW, engraved in the present part, is another very beautiful example of the artist, now in the Louvre; its size, according to Smith (No. 17), is two feet six inches, by three feet eight inches. There is little in the composition beyond the animals, but these are admirably

portrayed in the brightness of a warm summer evening's sun. In the year 1767 this picture was sold from the collection of M. Julienne for one hundred and ninety-six pounds; it is now valued at one thousand guineas.

But the *chef d'œuvre* of Paul Potter is unquestionably the YOUNG BULL, painted in 1647, when the artist was only twenty-two years of age. The figures are life-size, the canvas measuring eight feet by twelve feet. Smith says, "it is painted with such extraordinary firmness and precision, both in the drawing and handling, and with such a full *empasto* of colour, that many of the details appear to be rather modelled than painted, for



DUTCH OXEN.

the very texture of the hair, horns, and other parts, are delineated with inconceivable fidelity. But that which claims the highest admiration is its wonderful approximation to reality; the animals appear to live and breathe; they stand upon earth, and are surrounded by air; such, in fact, is the magical illusion of this picture, that it may fairly be concluded that the painter has approached as near perfection as the art will ever attain." It was sold, in 1749, from the collection of M. Fabricius, of Haarlem, for fifty-seven pounds, and is now valued at five thousand guineas. The French, when they took possession of the Low Countries during the late war, transferred the "Young Bull" and his companions to the

Louvre; but the Allies, at the peace in 1816, restored them to their previous place of occupancy, the Museum of the Hague.

The last of our illustrations, DUTCH OXEN, exhibits four of these animals in a piece of pasture land peculiar to Holland, some farm-houses being visible among the distant trees. The original picture is very small, scarcely exceeding twelve inches by fourteen. It was sold in 1812, from the collection of M. Solirene, for three hundred and twenty pounds.

The foregoing remarks will enable the uninitiated reader to form some idea of the monetary value attached to the pictures of Paul Potter; it may not, however, prove uninteresting to

adduce a few further examples of the progressive rise in their prices. A small work representing "Cattle quitting their Shed," was sold at Leyden in 1780, for 495*l.*; at Paris, in 1804, for 1344*l.*; again at Paris, in 1811, for 800*l.*; and subsequently, to a Viennese nobleman, for 1480*l.* "Two Cows and a Bull in a Meadow" was sold from the collection of M. Braamcamp, in 1771, for 186*l.*; was afterwards sold twice in Amsterdam, for the respective sums of 324*l.* and 749*l.*; in 1823, from the collection of G. W. Taylor, Esq., for 1210 guineas; in 1832 for 750 guineas; and was bought in, in 1833, from the sale of Mr. Nieuwenhuys's collection, for 1105 guineas; it is now in the possession of Mr. Walter, M.P.

No. XV.—JACOB RUYSDAEL.



Ruysdael

HOLLAND has produced no greater landscape-painter than Jacob Ruysdael, or Ruysdael, as he frequently signed his name, and none whose works are more highly considered in our own country. The great secret of our estimation of his pictures we believe to be that his landscapes in many respects bear a strong resemblance to the main features of English scenery; some, indeed, one might

almost fancy, had been sketched by our streams, and in our woods and valleys, such as the subjects introduced on this and the following page, of which we could find many similar examples of scenery within fifty miles of where we are now writing, allowing for a bolder and more noble amplitude of foliage than the trees of the Dutch artist present. The forest oaks of Holland are unequal in grandeur and massiveness of form to the British oak; we miss our broad, gnarled trunks, and huge, grotesquely-shaped arms, and wide-spreading branches, and feel that their place is not satisfactorily supplied by the comparatively stunted yet picturesque *ensemble* that make up the pictures of Ruysdael, who, however, it is generally believed, chose his finest subjects, not in his own native country, but on the borders of Germany. Hobbema, the contemporary of Ruysdael, gave a bolder character to his forest scenes, and



THE STREAM.

seems to have borrowed his models from the vast forests of Westphalia; otherwise there is great similarity in the subjects painted by these two inimitable artists. Where the latter found his grand and rushing "cascades" is not very clear, as they do not abound in the localities which he is supposed to have visited, while there is no proof for presuming, as some biographers state, that he ever visited Norway, the country assigned as the locality of these pictures. It is more than probable that the majority of his waterfalls are "compositions," altered and enlarged from some of the views he may have met with in the German frontiers.

There has been, and still is, considerable diversity of opinion as to the date of the birth of Ruysdael, but the most authentic records fix it at about 1630, as there are pictures by him signed and dated 1645, and this only makes him fifteen years of age



THE RUSTIC BRIDGE.

when such works were painted. The place of his nativity was Haarlem, a city that has produced several of the most distinguished Dutch painters. His father is said to have been a

cabinet-maker, and to have educated his son for the profession of a surgeon; and, according to a statement made by Immerzeel, in his "Life and Works of the Dutch Artists," pub-

lished at Amsterdam in 1843, as we find it in a note appended to the biography of Ruysdael, in the "Vies des Peintres," there appears in the catalogue of certain pictures sold at

Dort, in 1720, "a very fine landscape with a waterfall, by Doctor Jacob Ruysdael." It is

evident, as before observed, that he began to paint at a very early age, but the precise time

when he altogether exchanged the surgeon's instruments for the pencil and palette, if, indeed,



THE ENTRANCE TO A FOREST.

he ever used the former, has not been determined with any degree of accuracy. It does not

appear that he studied under any particular master, but being on intimate terms with

Nicholas Berghem, who was a few years his senior, and whom he used frequently to visit in



A RIVER SCENE.

his studio, there is no doubt he acquired from that eminent painter not only a taste for Art, but considerable knowledge of its principles and

practice. These principles, directed by his own inherent genius, founded a school of landscape-painters in his own country, which includes

many names held in the highest estimation.*

* To be continued.

RELICS OF MIDDLE AGE ART.

PART THE SECOND.

THE NAUTILUS SHELL, mounted in silver, and enriched by gilding, with which we commence our present series, belongs to Lady Beresford; and is a work of the seventeenth century. Fully exhibiting the peculiar tastes of that period, the decorations are of a varied and highly-enriched kind. Figures, fanciful and real; caryatides, and arabesque ornaments, give strength and beauty to the mounting, which is also elaborately studded with emeralds, sapphires, and other precious stones. Such cups, intended for the royal, noble, and wealthy, received at the hands of the goldsmith an amount of costly care and fertility of well-studied enrichment, upon which his best taste and attention were directed. There is a wonderful variety observable in these old works, evidencing the constant thought bestowed on their



design and execution. Not only do the cabinets of collectors, the various museums at home and abroad, and the sideboards of ancient noble families, present us with instances, but the pictures of the ancient masters, and the works of the early engravers, testify to the abundant richness of fancy devoted to the service of the metal-workers of the middle ages. Strikingly does this fact appear in all the productions of the German School; and we instance the pictures, and engravings after pictures, by Durer, Cranach, Lucas Van Leyden, Holbein, and many others who have made the school famous, in proof of this; to say nothing of the minor masters of Art, such as Virgil Solis, Beham, Burgmair, &c., who have employed their gravers in perpetuating these beautiful works. In many instances we are struck by the elaboration of design exhibited in the minor accessories; indeed, there is scarcely any picture of the "Adoration," without some fine and curious example.

A silver-gilt TAZZA, a work of the sixteenth century, contrasts in style with that just described. It is part of the old plate belonging to Emmanuel College, Cambridge. Its details are worked in the pure taste of the Renaissance, as seen in French works of the time of Henry II. In outline and detail it is exceedingly chaste and elegant, and the figure of Plenty which sur-



mounts the cover, as well as those which appear in the central medallions, are graceful and artistic. The cone of the pine is just hinted at in the lip of the cup; this form usurped the entire body of the cup as taste deteriorated in the following century; its perfect shape is exhibited in the engraving in p. 114. The minor details on the present Tazza are very delicate and beautiful.

The ivory BAS-RELIEF, ascribed to Flamingo, representing youthful Bacchanals playing with a goat, is the property of B. L. Vulliamy, Esq.



The ivory PEDESTAL is also attributed to Flamingo. It is a masterly performance, carved with bas-reliefs representing the sports of Cupidons and infant Bacchanals, with the goat, the characteristic attribute of the sylvan deity. This charming work is the property of Messrs. Garrard.



The EWER is of the famous ware of Nevers.



The glass EWER is a Venetian work of the fifteenth century. It is richly ornamented with white lace-work, and embossed with an arabesque pattern; being a very favourable specimen of the delicacy and beauty which gave such great celebrity to the glass manufacture of that "city of the sea."



The SUPERCALTARE, or portable altar, engraved below, is the property of the Rev. Dr. Rock, and is formed of a slab of jasper, on a basis of wood, the whole being mounted in silver, and ornamented in niello. The subjects at the four corners are emblematic of the elements, and those at the top and bottom are the Agnus Dei and the dove. It is an Italian work

The VASE, enriched with Cupids holding festoons of flowers, grotesque masks, &c., is the property of H. T. Hope, Esq., and is a fine example of the works produced by Bernard Palissy, in the sixteenth century,—the history of whose struggles towards success is most curious and instructive.



of the thirteenth century,—an elaborate specimen of Church furniture, at a period when the Church indulged in the most costly articles for sacred use; too many of which were destroyed by the desecrators of a succeeding age, who saw only the evil, and revered not the good or the beautiful, which a philosophic mind recognises and respects in so many objects.



SALT-CELLARS were in the olden time objects of great interest at table, inasmuch as "the place of honour" was emphatically either "above the salt" or below it. They were, consequently, the most important of centre-pieces, and were



The group of ancient Venetian GLASS exhibits some fine and curious specimens of this art in

generally of a fanciful design and elegant execution. The salt-cellars below are of a very artistic design. They are entirely carved in ivory, and are the work of the seventeenth century. They are the property of Messrs. Hunt & Roskell.



the sixteenth century. It comprises a cruet with undulating bands of white, and two bands



of pale blue, in relief, on a dark ground; an ewer, very simply and tastefully constructed; a tall opal goblet, the stem crested with white,

and the bowl veined with blue; a tazza, the stem of which is enriched with blue ornaments; and a two-handled vase, with cover and stand of crystal.

In accordance with the ornamental furniture of all kinds which appeared upon the banquet-tables of the wealthy in the sixteenth century, the handles of knives were carved in a variety of tasteful devices. Groups of figures frequently appeared thereon, and the blades were often enriched by damascened work of an elaborate kind. There is a knife in the collection of the Louvre, upon the blade of which are engraved the words and music of a grace before



meat, the ornaments being enriched with gilding. The example here given (the property of W. Tite, Esq.) has its ivory handle beautifully carved with a figure of the youthful genius of Plenty, half hidden by the fruitful treasures surrounding him. It is an elegant enrichment, and a favourable example of the propriety which sometimes characterises these early works. From a very early period the beauty of ivory had attracted the best attention of the carver.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

COPPER AND ITS ALLOYS.

IN a former article (*Art-Journal* p. 74), it was shown that the peculiar ductility of copper rendered it of the utmost value to the manufacturer for producing vases of the most elegant and elaborate forms. The same property peculiarly fits this metal for larger works, such as boilers for brewers, pans for the sugar-refiners, stills for the distiller, and many similar purposes. The capability of copper to be rolled into sheets adapts it especially for the sheathing of the bottoms of ships—and it is again of great value to the medallist. In connection, however, with these subjects there are not many points which can be regarded as interesting to the readers of the *Art-Journal*. One or two may however be selected as exemplifications of the peculiar physical conditions of this metal, and its bearing upon Art.

The manufacture of copper plates for the use of the engraver requires considerable attention; it being important that the metal should be of uniform hardness throughout, this is generally secured by selecting the best varieties of copper, subjecting these to the action of the hammer skilfully applied, and to the operation of the rolling mills: the plates are subsequently ground and polished so that a perfectly smooth surface may be ensured. In the process of engraving, the copper is cut with a steel instrument called a *graver*, the design being generally, either in part or entirely, etched upon the metal as the preliminary operation. This process depends upon the chemical action of nitric acid. An etching ground is laid upon the surface of the metal plate, the composition of it being white wax, burgundy pitch, and asphaltum: this compound is tied up in a silk bag or roll, and the copper plate being warmed, the wax is applied by rubbing over the surface—the heat of the metal occasions the etching ground to ooze through the silk, and it is rendered of a uniform thickness by the application of the *dauber*, which is usually made of lamb's-wool rolled up in a piece of muslin, and carefully bound over with a piece of silk. A drawing is made with a needle through this composition, until, along all the lines the metal is laid bare. An edging of wax being placed around the plate, a solution of nitric acid is poured over it; this must be sufficiently strong to act readily, but not very intensely, upon the copper; this is technically called *biting*. The chemical action which ensues is the formation, in the first place, of an oxide of copper, which is rapidly dissolved off in the form of a nitrate of copper, there being at the same time some nitrous acid generated, which is visible in red fumes. There are many little details into which it is not the purpose of the present paper to enter, its object being merely to show the necessity of securing metal as free as possible of all impurity for this process. If during the action of the acid upon the copper, it meets with any other metal, as silver or iron—this, however small the particle may be, forms the centre of electro-chemical action, and the result is the extension of the *biting* beyond the required line, giving to it much raggedness, and thus disturbing the uniform effect required in the finished work. There is, however, a defect not unfrequent in copper plates, which is more difficult to

get rid of, and which, indeed, in the present state of our knowledge, it appears impossible to prevent. This is the formation on the surface of the polished plate of a kind of mottling, which sometimes runs into a very regular kind of pattern, as if of damascene work. In printing from such a plate it is found this pattern prints off upon the paper, and even if burnished out, it reappears after the surface has been a little worn. This, of course, depends upon some peculiarity of molecular arrangement, but the cause leading to this is quite unknown to us; a searching scientific investigation of metallurgical processes is required.* There are numerous points of much interest, and of the utmost importance in manufacture, upon which a very large amount of ignorance prevails. Chemistry, has, by the vast improvement made in the methods of analysis, the means of determining many points, since it is known that almost infinitesimal portions of some substances will produce very curious effects. At the same time, however, that an analytical investigation is necessary, physical examination must also be undertaken, since it is evident that many of the defects in metallurgical manufacture are due to the determination of the molecular arrangements, under the varying effects of heat and of electrical phenomena. Indeed, of the molecular forces, so called, in general, we are most supremely ignorant. On account of its ductility copper is one of the best metals which can be employed for striking medals, and a great number of the so-called bronze medals are simply copper with a bronzed surface, which is effected in many different ways.

A very simple mode of *bronzing* a medal is to wash it with spirits of turpentine, after it has been exposed to a strong heat by which the turpentine is decomposed, and a fine coating of reddish resin spread upon the surface. Another common mode of bronzing coins and medals is to apply the following solution:—Two parts of the sub-acetate of copper and one part of the muriate of ammonia are dissolved in vinegar, the solution is boiled and frequently skimmed. It is then diluted with water until no precipitate falls upon a further addition of that fluid, and being made again to boil, it is poured over the medals placed in a copper pan, in such a manner that the fluid touches every part of their surface. It is necessary often to inspect the coins or medals, lest the oxidation of the surface should extend too far and thus produce a dull granulated face, instead of a bright richly coloured one capable of receiving a good polish. The bronzed pieces are then carefully washed, to secure the removal of every trace of acid, which would occasion them to turn green; being then dried and polished the process is complete. It is said that the Chinese bronze their copper vases, idols, images, &c., by covering them with a mixture of cinnabar (vermillion), verdigris, sal-ammoniac and alum. Being coated with a paste of these materials, the object is held over a fire until it is uniformly heated: the composition is then washed off and the surface polished; if the desired colour is not obtained the process is repeated. To produce the *patina antiqua*, or the fine green crust which is much

admired in the ancient statues, the following composition is sometimes used:—

Two parts of muriate of ammonia, six parts of the bi-tartrate of potash, and twelve parts of muriate of soda, are dissolved in twenty-four parts of boiling water, and to this is added eight or ten parts of a moderately strong solution of nitrate of copper. The mode of applying this is to wash it over the surface, and place the statue—or whatever the object may be—in a damp place, to prevent its drying too rapidly; when dry, other washings must be applied, until a fine hard crust of *patina*, susceptible of taking a fine polish, is obtained.

Bronze, which is a compound of copper and tin, is of very high antiquity. We find in the buried records of people, to whom the researches of history can scarcely reach, specimens of bronze manufacture of a very extraordinary kind. Extraordinary, as showing by chemical analysis that the best possible proportions of tin and copper have been employed, and as displaying a considerable knowledge of the art of casting metals. Mr. John Arthur Phillips has recently published a series of investigations on the coins of the ancients, and other specimens of their metal manufacture, in which he has determined the following very important points: all the ancient Greek coins, such as those of Hiero and Alexander, are bronzes containing tin and copper only; while the earlier Roman coins, such as the *Æs* and its parts, consist of an alloy of copper, tin, and lead. A short period previous to the Christian era, zinc appears to have been first introduced into the Roman coinage, and this metal is found in all the subsequent coins. During the time of the thirty tyrants, silver is found in all the copper coins, the quantity of silver varying from one to eight per cent. Mr. Phillips found that all the bronze weapons of antiquity, whether the Roman sword or the British celt, were of similar composition—consisting of copper 90, and of tin 10. This is the alloy mentioned by Pliny, whose words we shall have occasion presently to quote. (*Chemical Memoirs*, Oct., 1851.)

It is stated that bronze statuary received a greatly extended application from a discovery of Lysippus, in the reign of Alexander. What this was we are not correctly informed, it is probable that it was nothing more than determining the point of greatest fluidity in the metal, and the exact proportion of alloy to produce this. We learn, however, that very shortly after this time, colossal statues of bronze became very common, and ordinary bronze statues were multiplied immensely.

In modern times the most celebrated works in bronze are those of the brothers Keller at Versailles. These celebrated founders paid more attention to the composition of their bronze than was usual in the time of Louis XIV., or is general in the present day. The statues at Versailles are found by chemical analysis to consist of copper 91.68, tin 2.32, zinc 4.93, lead 1.07. The zinc and the lead are added to produce greater fluidity in the melted mass and to improve the colour of the metal. The bronze statue of Louis XV. is composed of copper 82.45, zinc 10.30, tin 4.10, lead 3.15.

In melting bronze much care is required to prevent the tin, which is a volatile metal, from being lost. An incautious founder might commence his work with a bronze of the best proportions, and conclude with nearly pure copper—the tin having passed off as oxide of tin in the furnace. A curious example of this occurs in the column of the Place Vendôme. The government supplied gun-metal, which contained more than ten per cent. of tin; analysis of a portion of

* It is a curious fact, notwithstanding the value of metallurgy to this country, we had no work in the language treating of this very important subject, until within the past month. This want is, however, now supplied by a very complete treatise by Mr. John Arthur Phillips, entitled "A Manual of Metallurgy," published by Messrs. J. J. Griffin & Co. We can strongly recommend this book as the work of a thoroughly practical scientific man.

the metal taken from the bas-reliefs of the pedestal gave only six per cent. of tin; some from the shaft of the column only three; and the metal in the capital was found to be nearly pure copper.

The best proportions of the materials to form a good bronze for medals is, copper 88, tin 10, and zinc 2. The bronzes for bells, commonly called bell-metal, should be composed of 78 parts of copper, and 22 of tin; zinc, and lead, are sometimes added, but it is very doubtful if the tone of the bell is not injured by their admixture.

The use of bronze for gun-metal appears to have been largely introduced to this country by Queen Elizabeth, of whom some of her historians relate that she left more "brass ordnance at her death than she found iron on her accession to the throne." Dr. Watson, speaking of this, says: "This must not be understood, as if gun-metal was, in her time, made chiefly of brass; for the term brass was sometimes used to denote copper—and sometimes a composition of iron, copper, and calamine, was called brass; and we, at this day, commonly speak of brass cannon, though brass does not enter into the composition used for casting cannon. Aldrovandus informs us that one hundred pounds weight of copper with twelve of tin made *gun-metal*; and that if, instead of twelve, twenty pounds weight of tin was used, the metal became *bell-metal*." The following remarks of that extraordinary man and able chemist, Bishop Watson, are of much value in connexion with the history of this branch of metallurgy. "The workmen were accustomed to call this (*gun-metal*) metal or bronze according as a greater or a less proportion of tin had been used. Some individuals, Aldrovandus says, for the sake of cheapness, used *brass* or lead instead of tin, and thus formed a kind of bronze for various works. I do not know whether connoisseurs esteem the metal of which the ancients made their statues, to be of a quality superior to our modern bronze; but if we should wish to imitate the Romans in this point, Pliny has enabled us to do it; for he has told us, that the metal for their statues, and for the plates on which they engrave inscriptions, was composed in the following manner: they first melted a quantity of copper—into the melted copper they put a third of its weight of old copper, which had been long in use—to every hundred pounds weight of this mixture they added twelve pounds and a half of a mixture composed of equal parts of lead and tin. In Diego Ufano's 'Artillery,' published in 1614, we have an account of the different metallic mixtures then used for casting cannon, by the principal gun-founders in Europe—

Copper	100	100	100	100	parts.
Tin	10	20	8	8	"
Brass	8	5	5	0	"

—(*Chemical Essays*, vol. iv., p. 126, ed. 1786.) Greater attention is now being given in this country to ornamental casting than at any other period of our history; and at the same time as a high degree of artistic excellence is aimed at, much care is bestowed to secure the mixture of the metals in the proportions here adapted to the object to be attained. The colours and structure of the compound metal—whether a brass or a bronze—are dependent upon the quantities of the different metals which enter into the alloy, the specific gravity of the mixture being often very different from that of the metals previously to combination. The peculiar condensation of metals on mixture appears to have been first noticed by Glauber, who writes in the folio edition of his works, 1689, "Make," he says, "two

pure balls of copper, and two of pure tin, not mixed with lead, of one and the same form and quantity, the weight of which balls observe exactly; which done, again melt the aforesaid balls or bullets into one—and first the copper, to which melted add the tin, lest much tin evaporate in the melting, and presently pour out the mixture melted into the moulds of the first balls, and there will not come forth four nor scarce three balls, the weight of the four balls being reserved."

This interpenetration of the atoms of the combining metals is the reason of the increased hardness of bronze—owing to which it was adopted for swords and other cutting instruments of the ancients. This subject will be resumed in a future number.

ROBERT HUNT.

ART IN THE PROVINCES.

BIRMINGHAM.—The School of Design here, under its newly appointed head master, Mr. Wallis, bids fair to answer its destined purpose with the arrangements this gentleman has made for the benefits of the pupils. One of these is the alteration suggested in the system of awarding the annual prizes, which are not to be competed for as heretofore, but the whole of the drawings, models, &c., executed in the School over a whole session, or, as in the present instance, over the period from Christmas to Midsummer, are to enter as the elements on which the committee are to award the prizes. This avoids all *making up* for the occasion; and the productions of the students in the regular course of study alone form the basis on which they are to be rewarded, if entitled to it. Thus, a pledge is given that all works deserving reward shall be duly recognised, each in its own section or class; and no drawings can be thus recognised unless executed in the class or classes in which each student is registered and authorised to study by the head master; whilst "regularity of attendance, industry, progress, and general good conduct," are announced as intended to form "material elements in the judgment of the Prize Committee." Another complete change is also made in the former modes of awarding prizes, by the condition that "drawings, paintings, or models, not executed in School, will not be eligible for examination for prizes." The fact that works executed by students out of the School were recognised in the School, and frequently rewarded, has been a fruitful source of dissatisfaction and discontent; and, apart from causing much annoyance to the committee, has tended to bring the teaching of the School into disrepute, and to beget a suspicion as to the integrity of the annual displays. The most important part, however, of this plan of prizes is that which relates to original designs for manufactures and general decoration. In this department, the committee state that—"The following subjects are recommended to the students, as best calculated to exercise their skill in original composition most usefully; but it must be distinctly understood that prizes are not offered specially for these subjects, and that no pledge is given by the committee that any designs shall be rewarded, except they are adjudged as being worthy of that distinction by the Prize Committee, and that any other designs for articles of a useful character will be equally eligible with those enumerated—thus leaving the absolute choice of subject to the pursuits, taste, and invention of the students." They then enumerate a great variety of articles in the various staple manufactures of the town; such as works in metal, gold, silver, brass, bronze, iron, &c.; glass, in its varieties; papier mâché; furniture; architectural decorations; and miscellaneous manufactures—many of the subjects suggested being at once novel and useful.

BATH.—An exhibition of the works of living British artists is about to be opened here; artists desirous of contributing are invited to send in their works before the 12th of the present month, to Messrs. Jennings, 62, Cheapside, who will undertake to forward them. We believe this to be the first attempt that the admirers of Art in Bath have made to establish an annual exhibition of pictures in their city, one which, from its opulence and magnitude, ought certainly not to come behind others, where success has followed similar endeavours. There is little doubt that this will be the case here also, provided the efforts of its promoters are seconded by the artists, who, after all, are most interested in it.

OBITUARY.

MR. JAMES CARPENTER.

The death of this gentleman at a very advanced age, which happened during the past month, ought not to be passed over without a brief notice in our columns; inasmuch as, though not an artist, he was for upwards of half a century intimately associated with artists, was one of their liberal patrons, and a very extensive publisher of many valuable artistic works.

When, about two years since, he declined his business in Bond Street, his was, we believe, the oldest name in the publishing trade, and his establishment had long the reputation of being the first in the metropolis for its choice and valuable selection of illustrated publications, and of others connected with Art. From it emanated Bryan's "Dictionary of Painters," most of John Burnet's writings, views after Bonington, and many others too numerous to particularise. In fact, we think, that Bonington was indebted to Mr. Carpenter for first bringing him before the public. Mr. J. B. Pyne also found in him an early patron, for he was gifted with much taste, and was an excellent judge of Art, possessing a small but well-chosen collection of pictures—both ancient and modern—and many valuable drawings by some of the founders of our national school.

Mr. Carpenter was a man of liberal mind and enlightened views; but of later years, he felt little inclination to keep pace with the spirit of the times in respect to illustrated literature, which he thought could not at the same time be cheap and good. He had expended large sums on the production of fine and costly works, which latterly were unable to compete in the market with others at a lower price; nevertheless they are coveted by those who can afford to pay for them, and they bear testimony to his taste and discriminating judgment.

A love of Art seems hereditary in Mr. Carpenter's family; his only son, Mr. William Carpenter, author of the "Life of Vandyke," is keeper of the prints in the British Museum; and is the husband of Mrs. Carpenter, the excellent portrait-painter: their two sons are also known on the walls of the Royal Academy and the British Institution.

MR. CHARLES CALVERT.

Died, at Bowness, in Westmoreland, on the 26th of February, Charles Calvert, late of Manchester, landscape-painter. Mr. Calvert was born at Glossop Hall, in Derbyshire, on the 23rd of September, 1785, and was the eldest son of Charles Calvert, Esq., agent on the Duke of Norfolk's estate at Glossop. He was originally intended for a mercantile life, and for that purpose served an apprenticeship, and established a business in Manchester as a cotton-merchant, in accordance with the wishes of his friends; but he very soon relinquished the pursuit of riches for the less profitable, but to him more genial, atmosphere, the study of the Fine Arts. Mr. Calvert was one of the few surviving artists who were instrumental in establishing the Royal Manchester Institution, and it was his good fortune to have awarded to him, at two separate times, the Heywood gold and silver medals, the former for the best oil picture painted by an artist within forty miles of Manchester; the latter for a water-colour drawing.

Mr. Calvert's mind teemed with elegant and varied compositions in landscape, and his love of Nature was such, that when released from the arduous yet necessary drudgery of teaching, he was constantly to be found amongst the lovely lake scenery in the north of England, which he depicted with great felicity, and where he is now, at his particular request, interred. His health had been such for some years as to have removed him from the public eye; but though confined to his bed, his mind and hand have been occupied in feebly delineating that scenery which he had in former years painted with so much vigour, and by which he has earned for himself a very considerable reputation in Manchester and its neighbourhood.

M. EBELMAN.

Died, at Paris, in the early part of last month, M. Ebelman, Director of the National Manufactory of Porcelain at Sèvres, Professor of the "Ecole des Arts et Métiers," and Professor of Chemistry at Sèvres. He was a gentleman eminently qualified for the posts he occupied.

M. CAVÉ.

The Paris papers announce also the recent death of M. Cavé, Director of "L'Académie des Beaux Arts," under Louis Philippe, and Director of the Public Works under the present government.

PICTURE-DEALING.

THE resumption of our notice on the practices of a certain class of traders in pseudo works of Art, which appeared in the *Art-Journal* of March, has produced a mass of communication and correspondence thereupon; some anonymous, but the greater part authenticated by the address and signature of the writers. Of the anonymous portion there was, as might be expected, a good deal not euphonious to sensitive ears; the remainder was generally from victims, exuberant of irritated feelings, smarting under the pillage of the pocket, and perfectly ashamed of proclaiming themselves to have been outwitted. The greater part of authenticated communications disclosed an amount of turpitude and fraud on the one hand, and of imbecility on the other, the latter scarcely conceivable among generally instructed persons; for it must be borne in mind that the class there complaining are more or less intelligent in their worldly doings, undoubtedly possessing some superfluous means, and enjoying, if they chose to do so, many facilities for acquiring a knowledge of Art. The National Gallery, the Dulwich Gallery, and the annual contributions of private possessors to the British Institution, may be advantageously studied as guides for ancient pictures. The yearly recurring exhibitions of living painters afford the unerring types of modern Art. To speak of ancient pictures, it is a certain fact that not half-a-dozen truly fine pictures by the great ancient masters are at present to be acquired by purchase, and very few even of true pictures of secondary quality. Yet hundreds of men are daily getting rid of their money under the insane delusion that such works are to be found in pawnbrokers' windows, in the shops of obscure dealers, at brokers' in by-lanes, or the multitude of mock auctions with which the last pages of the diurnal press are encumbered in advertising. Speaking of auctions, we wish it to be distinctly understood that when the name of the possessor is advertised by our leading auctioneers, a fair sale is usual, with some reserve of price in case of accident. But at the same time all auction sales, under the title of a "deceased connoisseur," or a "distinguished amateur," or any other anonymous designation, are in all probability mere traps for the unwary; the only bidders present being the owners of the lots and their confederates in iniquity, sometimes interpolated by the biddings of some innocent passer-by who is tempted to enter the temple of fraud, and becomes enchanted by its impious worshippers. Therefore we emphatically and fervently caution those who will buy pictures at auctions to avoid all anonymous sales; they will be duped if the sum they spend is of any amount, and if it is but a paltry sum, they get nothing but valueless trash.

In all this mystification and deceit it cannot be concealed that the dupes or victims are themselves the mainstay of the infamous system; and that they alone support it from the unworthy motives of either vanity or avarice. The impulses of vanity arise from a notion of decoration imitative of their neighbours, from the desire of being considered patrons of the fine Arts—the parade of having superfluous cash—the empty boast of possessing taste, or the more flattering distinction of connoisseurship. This section is but small in comparison with the multitude whose impulse, however plausibly ruled, is avarice—nothing but plain, downright, degrading avarice. What is it but avarice labouring under delusion that estimates the worthless, obscured, rubbed-out or redaubed picture as an original by some great artist, at so many pounds sterling or even hundreds of pounds sterling; for "avarice" says the Arabian proverb, "can never have its eyes filled but by the earth that is strewn over it in the grave." Therefore when any one speaks of the pecuniary value of his own pictures, he is at heart infected with avarice, and not admiration of Art. This is the class who fancy they buy extraordinary bargains at public sales, or who rummage brokers' shops in narrow streets or poor neighbourhoods for the same—boasting, in the cant phrase of the tribe, that they picked them up for a mere nothing. Poor fools!

many a man has been sent to Bedlam for less evidence of lunacy.

All this might be very harmless to Art, and would be totally unworthy of regard, if it were confined to a limited number of persons who choose to squander some of their over-much cash. An idea of the extent may be gathered, nevertheless, from the fact that, last year, fourteen thousand pictures were imported into the port of London alone; and that, for several years past, the number of pictures annually imported, has been from ten thousand upwards. Add to these the multitude of forgeries at home, and a faint notion may be engendered of the extent of the traffic.

We have before stated that a great part of the trade in worthless pictures is conducted at public sales; it being always understood and received as a venial lie, that an auctioneer's catalogue may have any famous names attached to all the canvases and panels he offers to bidders; while the false baptism is generally sheltered under one of his conditions of sale—"that any mis-description shall not vitiate the sale." This system is now undergoing modification by dealers themselves becoming their own auctioneers. Thus, several dealers may combine, and the regular auctioneer's commission is saved. This has lately become serious, as in numerous sales, only one out of ten lots found a *bonâ fide* buyer. Well, let us suppose the monstrous combination of picture-dealer, man-milliner, and auctioneer, in the same individual. This ubiquitous specimen of humanity may live, with his address as mere auctioneer, at the milliner's shop, and have a picture-shop a mile distant westward; and, in the intervals of man-millinery and picture-dealing, get up auction-sales at the City coffee-houses, in vicinities where merchants congregate. Should some simple-minded, honest country gentleman by hazard espy a couple of showily-framed pictures among the caps and collars, and, forewarned of picture-dealers' rogues, fancy he will not be done by any of them,—should he enter the shop, he may, perchance, get comfortably "gulled" by a dapper counter-miss, who can, with the most apparent artlessness, say, that a worthy clergyman, who had fallen into distress, (here introducing a sigh) had sent these favourite relics of the paternal home to London, in hopes of their meeting with a benevolent purchaser. A corner shop, in one of the streets of the metropolis, which serves as a main artery for the circulation of its thronged inhabitants, and which every stranger who comes to London is sure to pass along, is placarded, every three months, with some large bills, announcing either "the lease to be sold," "the house to be let," "the lease expired," or "expiring." Of course, the pictures are to be sold, either "by auction," or at a "tremendous sacrifice," "quitting the business," or "by virtue of a bill of sale," or any other mendacious dodge, as a bait to buyers of bargains. These varying phases of attraction, and the unremitting sales at the City coffee-houses, are believed to be furnished by the united stocks-in-trade of seven dealers—two Jews and five Gentiles. We have been furnished with the names; but, from motives of prudence, which may be well understood, we do not print the titular distinctions of the worthies who complete the conjuration. They may be seen alive, and vigorously bidding against each other, at their own sales; but let a dropper-in once nod his head, the hammer falls, and the deed is done. The average sum received for pictures sold at each of these sales, is believed to be about four hundred pounds; and as always one, and sometimes two, take place every week, some idea of the total amount may be guessed at, thus spent for pictures, scarcely one of which is an original work by even a very inferior artist.

Some of the specious dealers, not members of the Council of Seven, affect the utmost horror at these rapidly-increasing sales; for the system answers so well, that a second extensive picture-broker has already undertaken a similar campaign at the West-end, and made his appearance as an auctioneer, invested with a similar bevy of satellites. One picture-dealer, who expresses the most pious detestation of picture-rigging at sales, can screw up his sanctified nerves to supply a

small, narrow shop, in a dirty lane, where a half-illiterate, but wholly-cunning man, officiates. The average receipts of this shop amount to 150*l.* per week. Another of similar decoys ("plants" is the slang word for it in picture-craft), varies its receipts from 250*l.* to 300*l.* weekly. A paltry little shopkeeper, at the back of Tothill-fields Prison, boasts that he sells twenty pictures every week since he left a public thoroughfare, where he sold nothing. An auctioneer, near Leicester-square, holds nightly sales, where he disposes of ten thousand pictures annually. These few examples may elucidate the vain gullibility of the inferior order of picture-buyers, and of the immense amount drawn from their pockets.

The month of March has witnessed the auction, at Birmingham, of a private collection, comprising near eight hundred pictures, spread over eight days of sale, and filling a catalogue of fifty-five pages. This enormous aggregation of the most unqualified rubbish, is described, in auctioneering bombast, to be "Choice Specimens of the Italian, French, Dutch, Spanish, and English Schools, many of them purchased at the Sales of Royal and other Galleries in England." This vast, and "unknown to fame" gallery, surpassing, in arithmetical numbers, most of the public galleries in Europe, was the "Pemberton Gallery," near Birmingham, formed by the late Edwin Pemberton, Esq., of Edgbaston, near that city. It may be safely imagined that the names of the greatest artists that ever lived are profusely scattered in the pages of the catalogue; but to do justice to a singular trait of modesty in the presiding distributor, there are no fewer than one hundred and seventy-one of these "valuable and magnificent paintings" (auctioneer's words again) which are described in the catalogue to be "painted by unknown artists." A few misgivings arise at such a dearth of distinctions. May the question be asked, "Was this a dodge of any kind? Had the auctioneer exhausted his stock of foreign and mis-spelt names? Did the eight hundred really belong to the late Edwin Pemberton, Esq.? or did the executors allow the interpolation of dealers' dead stock?"

The character of the pictures may be judged by the following statement of the prices they were sold for. The picture-dealers mustered strongly on the days of sale, and have purchased largely; no doubt to foist these wretched daubs again upon the credulous:—

"Landscape and Figures"—Both	0 9 0
"Milking Time"—Cupp	0 11 0
"Moonlight"—Fanderson	0 18 0
"The Empty Pitcher"—Ostade	1 9 0
"Lady, and Still Life"—Meris	0 8 0
"Landscape and Cattle"—Berghem	1 8 0
"Landscape"—S. Rosa	0 5 0
"Female Portrait"—Vandyke	0 11 0 1

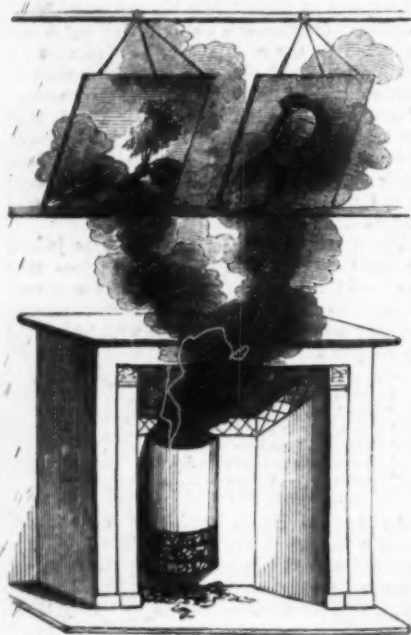
As the late Edwin Pemberton was a manufacturer of jewellery, he is believed to have acquired a good portion of his pictures by exchanging for them his own productions. On which side the advantage of the barter lay, there is no difficulty in forming an opinion.

In a recent number of Mr. Charles Dickens's *Household Words*, there appeared a tolerably long article on fraudulent dealing in works of art and antiquity, under the mythical title of "Cawdor-street." The very accurate description of its situation, and of the adjacent locality, unerringly indicate "Wardour-street." To remedy an abuse, to expose dishonesty, or to denounce forgery and falsehood, are best attained by the narration of actual facts, and not by invented probabilities or travestied truths. The writer need not have claimed for himself the discovery of the fraudulent practices, and have painted them with poetic license; for whoever he may be, he must have known that the *Art-Journal* has for years past constantly crusaded against picture deceptions, and been followed and supported by the greatest portion of the periodical press. We can safely aver that we have always stated unexaggerated truths; and our only reserve has been the suppression of individual names. We have been threatened over and over again with legal proceedings, and the preliminary processes have been originated, which the parties never dared to continue; to say nothing of anonymous denunciations of being *Lynched*, if convenient opportunities

offered. These latter unmanly bravadoes are so utterly contemptible, that they only serve to strengthen the proof of our labours attaining their end. We have received no small measure of thanks from living artists, as well as from the victims of the diabolical system under which they have been robbed and plundered; and thus our reward has been complete for the end proposed.

We had a right to expect that in the *Household Words* of Mr. Dickens—one who can afford to be generous as well as just—our services in this cause should have been recognised.

The fabrication of false ancient masters has not always been the special trade of needy dealers. A distinguished amateur of our own time, who moved in the best circles of society, and whose taste in the Fine Arts was patent to the highest classes, did not scruple to pursue the dishonourable course. The late Mr. Zachary, it may be recollected, occupied the house on the Adelphi Terrace where the widow of David Garrick had previously resided. Here he possessed some pictures by the great celebrities in Art, which decorated the walls of his apartments, and occasionally appeared at the Exhibitions of the British Institution. In the back drawing-room a stove was placed in the centre of the floor, having no connection with the chimney, for the express intention that the smoke should ascend into the room, and circulate in every part. This stove was made, from Mr. Zachary's design, by Mr. Sandison, ironmonger, of No. 7, Maiden-lane, Covent-garden, and the accompanying sketch will give an idea of its construction.



On the ceiling iron rods were placed, to which the copies of his pictures were hung, resting obliquely on rails fixed lower down, as Mr. Zachary found by experience that the copies were best cooked into antiquity by remaining over the stove at an angle of 45°. Two poor artists were constantly employed by him in the house to make careful copies of his fine pictures. Three months was about the time necessary to harden and discolour the paint on these canvases, which then became similar enough for deception to old pictures. Mr. Zachary possessed a very fine picture by Hobbins, of which he had at least a dozen copies made, which were sent to various parts of Europe, where each may probably figure at present as the real original of a celebrated work by the great landscape painter of the Dutch school. Mr. Zachary did not confine his labours to making copies, but he undertook to improve originals. The picture by Claude, known as the *Berwick Claude*, was one subjected to this operation. It had suffered by neglect and age, but now riots in more than pristine beauty, as it has received at Mr. Zachary's hands the addition of trees which Claude did

not think necessary to the composition. For three entire months an English landscape painter, formerly a Royal Academician, was employed to repair, beautify, and make additions to this *Berwick Claude*, which ended by Mr. Zachary selling it for a considerable profit. Some other damaged originals of consequence underwent a similar revivification.

Mr. Zachary sold his pictures twice by public auction; it remains for the possessors of pictures which have once belonged to this gentleman to satisfy themselves that out of the numerous copies of his originals they may have acquired the fortunate prize, instead of a mystified blank.

PICTURE SALES.

COLLECTORS and amateurs of works of Art are mostly astir at this period of the year, to see what is likely to come before them through the agency of the sale-room. Every spring witnesses the distribution of some well-known collection, got together with no little labour, and with a large outlay of money; and thus the pictures so circulated go to enrich other galleries, which, in process of time, are generally also subjected to similar dispersion. The programme, if the term may be permitted, for the present season as put forth by Messrs. Christie and Manson, who are almost always "foremost in the foray," is not very rich in promise of works of foreign masters; but this is no matter of regret to us, inasmuch as the field is thereby left open to our own artists, who, judging from what has already transpired, are maintaining their ground in public opinion, or we may rather say, are advancing it by rapid strides. A striking example of this was manifested at the sale of the collection of Mr. S. Rucker of Wandsworth, on the 27th of March, with which Messrs. Christie and Manson opened their campaign. The most important works in this collection were a "View above the Slate Quarries, on the River Ogwen, North Wales," the joint production of F. R. Lee, R.A., and T. S. Cooper, A.R.A.; which sold for 556*l.* 10*s.*, considerably more than, we know, these artists received for it; "Interior of the Church of St. Jacques, Antwerp," D. Roberts, R.A., a fine example of this painter's cathedral pictures, 367*l.*; "The Rejoicing of the Law," S. Hart, R.A., 210*l.*; "The Town of Wiop, on the Route du Simplon," J. D. Harding, whose oil-pictures are rising rapidly and deservedly in public favour, 215*l.* 5*s.*; "Preparing for School," T. Webster, R.A., 136*l.* 10*s.*; we heard that Mr. Rucker originally paid only 15*l.* for this small work; "Sheep and Goat," T. S. Cooper, A.R.A., 189*l.*; "The Blackberry Gatherers," W. Collins, R.A., 130*l.* 4*s.*; "A Glade in the Forest," a small but charming bit by T. Creswick, R.A., 78*l.* 15*s.*; "The Tide Down," F. Danby, 110*l.* 5*s.*; three capital examples of marine subjects by E. W. Cooke, A.R.A., "Dutch Boats," 162*l.* 15*s.*; "Boats off Leghorn," 178*l.* 10*s.*; "Mediterranean Craft in the Gulf of Genoa," 91*l.* 7*s.*; "The Piper," one of Wilkie's oft-repeated subjects, 103*l.* 19*s.* There were a few admirable water-colour drawings among the collection, which were as eagerly competed for as the oil-pictures; Louis Haghe's well-known "Town-Hall of Courtray," fetched 220*l.* 10*s.*; F. Tayler's "Fête Champêtre," 210*l.*; and "Flint-Castle," by J. M. W. Turner, R.A.; 152*l.* 5*s.* A few "foreigners" were also included in the sale, and in one or two instances had more than justice rendered them, as in the case of a "Head of a Girl," by Greuze, which realised the absurd sum of 357*l.*; it is certainly a beautiful, though small example of this painter's not over-prudish pencil; but the equivalent given for it shows that fashion will lead to extravagancies that neither sense nor reason can justify. A picture of the modern Flemish School, "A Visit to the Farm-house," by Madou, was far more worthy of the sum it brought, 236*l.* 5*s.*; while a "Portrait of a Dutch Magistrate," by Rembrandt, was, we think, dearly purchased at 229*l.* 5*s.*

On the 1st of April, a miscellaneous collection was disposed of; among it were a few good pictures by some names of eminence. "The Departure of Charles II. from Bentley House," by C. Landseer, R.A., sold for 189*l.*; "Welsh Peasant-Girl and Child at a Spring," F. Poole, A.R.A., 157*l.* 10*s.*; "A River Scene," E. W. Cooke, A.R.A., 86*l.* 2*s.*; "May-Day," C. R. Leslie, R.A., 110*l.* 5*s.*; "A Landscape with Cattle," T. S. Cooper, 152*l.* 5*s.*; "Rustic Hospitality," W. Collins, R.A., 215*l.* 5*s.*; "The Broken Bridge," F. R. Lee, R.A., 106*l.*; "Violetta," T. Uwins, R.A., 99*l.* 15*s.*; "Whitehall Meadows, Canterbury," T. S. Cooper, A.R.A., 171*l.* 3*s.*; "Salvator Rosa's Studio," C. Stanfield, R.A., 283*l.*; "The Spirit of Chivalry," the original sketch, we believe, for MacIose's great fresco in the House of Lords, 147*l.*; "The Boat-builders," W. Collins, R.A., 75*l.* 12*s.*; and "Drumkil Bridge," a drawing by Turner, R.A., 105*l.*

The important gallery of pictures collected by Mr. Clow, of Liverpool, was advertised for sale there, at the end of the past month, too late for us to notice it in our present number. We can now only express sincere regret that a collection of some of the best pictures painted by English artists—formed with so great taste and liberality, should be again sent forth into the world to find other and separate locations.

THE VERNON GALLERY.

THE FISHERMAN'S HOME.

F. DANBY, A.R.A., Painter. A. WILLMORSE, Engraver.
Size of the Picture, 3 ft. 6 in. by 2 ft. 6 in.

MR. DANBY occupies a position among our artists which has no parallel; less imaginative than Turner, more gorgeous than John Martin, he seems to stand midway between the grandeur of the one, and the poetical beauty of the other. These remarks apply, perhaps, less to his works of the past few years, than to those which preceded them.

Two of his most extraordinary compositions, the "Passage of the Red Sea," and the "Opening of the Sixth Angel's Seal," are extensively known by the fine engravings which have been made from them; in these works we see the style of Martin developed, but not imitated; and still further in his magnificent gallery picture of the "Deluge," now in the possession of Mr. Jones, of Rutland Gate, a composition which, from its terrible sublimity of subject, and its masterly treatment, exhibits the genius of the painter in the highest degree. His pictures, which approach the works of Turner, may be especially noticed; the "Embarkation of Cleopatra on the Cydnus," "Caius Marius amid the Ruins of Carthage," the "Enchanted Castle," the last the property of Mr. Jones, before mentioned; while of those that more properly belong to his own style, or partaking of none of the characteristic qualities of the others, are his "Christ walking on the Sea," "Mary Magdalene in the Desert," and the "Holy Family reposing in their Flight into Egypt." In these works, collectively and individually, the fine and picturesque fancy of the painter is seen to great advantage, and, though his compositions are frequently of the most imaginative character, and his colouring intense in its depth and brilliancy, he never oversteps the bounds of probability, nor runs into extravagance.

The "Fisherman's Home" was exhibited at the Royal Academy in 1846; the view was sketched on the banks of a river running up from the sea, on the coast of Norway; the time is morning, and the sun is just rising from behind a thick bank of cloud; the air seems so calm, that one cannot fancy the least sound is borne upon it, save the echo of the fisherman's footsteps, or the gentle ripple of the water.

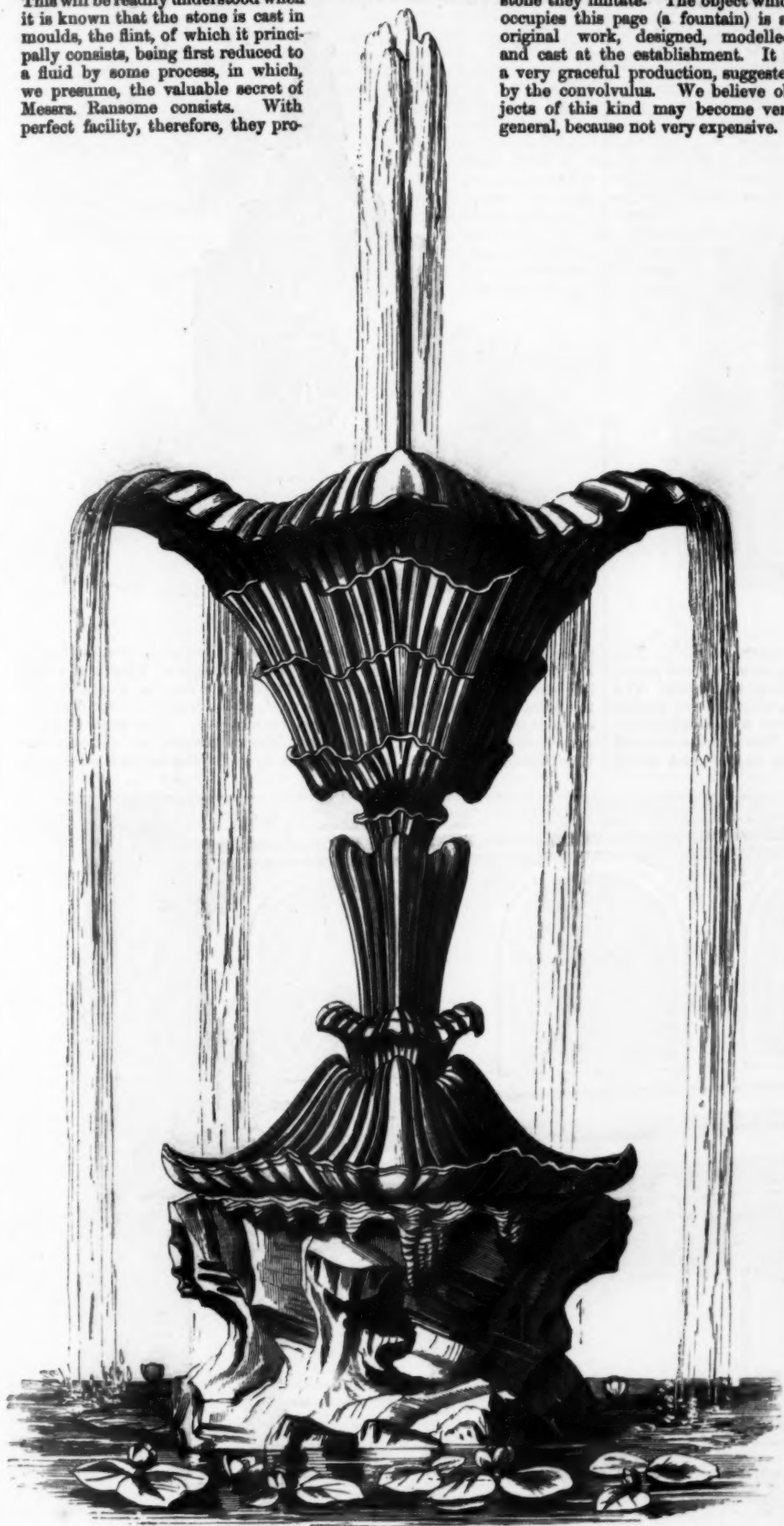
"As it breaks with a musical voice on the shore."

The picture is painted with the rich and powerful colouring by which the works of this artist are distinguished; it is well worthy of a place in the national gallery of British Art.

THE
PROGRESS OF ART-MANUFACTURE.

THE IMITATION STONE of Messrs. RANSOME, of Ipswich, has attained deserved celebrity; it is applied to many useful purposes, while its capabilities for objects of ornament are very great. This will be readily understood when it is known that the stone is cast in moulds, the flint, of which it principally consists, being first reduced to a fluid by some process, in which, we presume, the valuable secret of Messrs. Ransome consists. With perfect facility, therefore, they pro-

duce copies of any objects of which they obtain moulds, and their productions for out-of-door decorations are numerous—in garden vases, more especially, their collection is rich: some of them are original, some copied, while others are judicious adaptations. It is scarcely necessary to add that these works cannot be affected by the weather, while they are actually harder than the stone they imitate. The object which occupies this page (a fountain) is an original work, designed, modelled, and cast at the establishment. It is a very graceful production, suggested by the convolvulus. We believe objects of this kind may become very general, because not very expensive.



The firm of RIDGWAY & ABINGTON, of Hanley, has long been eminent for the manufacture of



jugs. We print on this column three of their latest productions, all in good taste, and with



considerable skill in modelling. The last of these demands some observation; it has been



studied from Layard's "Nineveh," which gives undoubted authority for the ornaments adopted.

Notwithstanding the constant demand for "Memorial Stones" in all our cemeteries, the paucity of invention displayed in their design, and the want of characteristic propriety in their emblematic enrichments, has been frequently complained of. It gives us much pleasure, therefore, to notice a simple and appropriate work of the kind recently erected in Kensall Green Cemetery, from the design of Messrs. SMITH & THURSTON, architects, under whose superintendence the work has been executed by Mr. C. H. Smith, sculptor. It commemorates the last resting-place of a very old and active member of the ancient fraternity of Freemasons, by whom

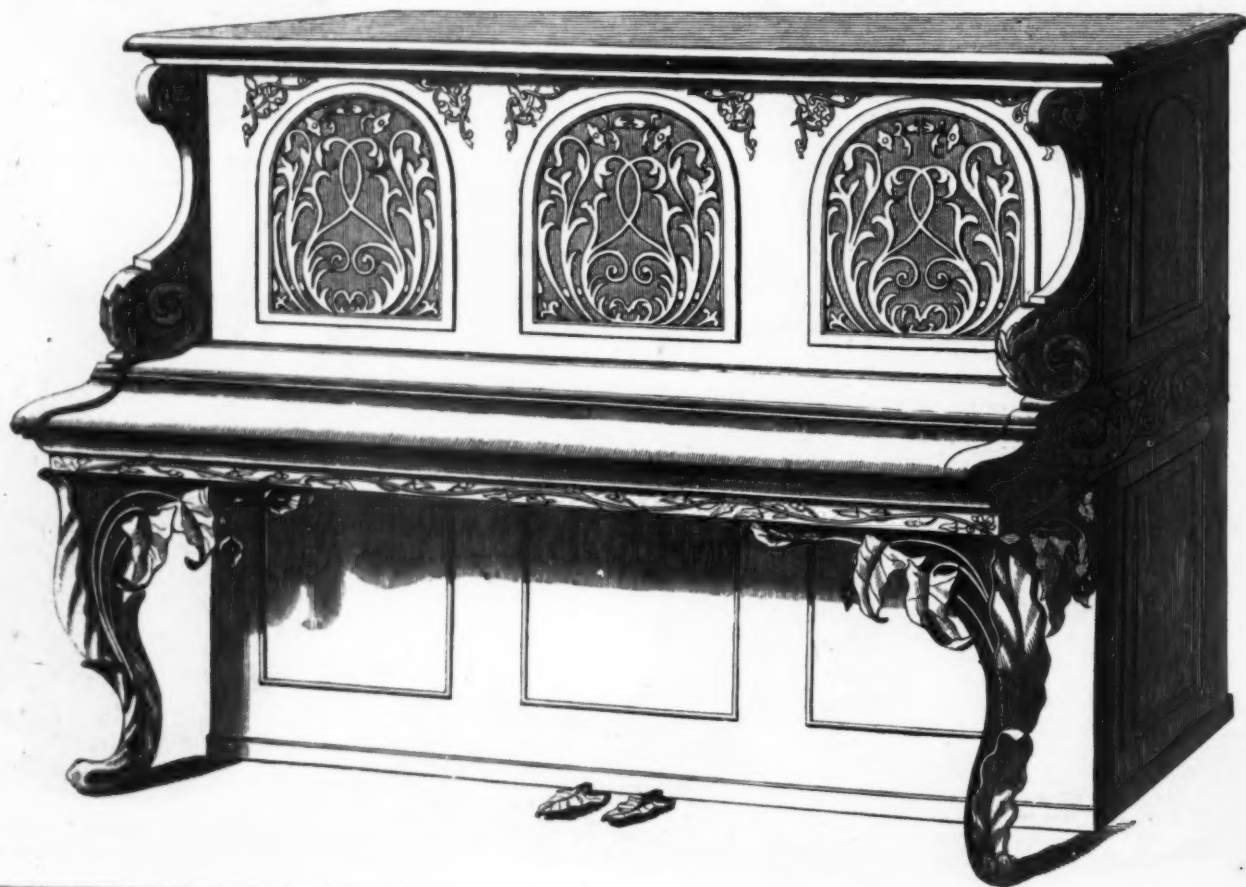


The PIANO is designed and executed by H. PALMER, of Bath. The style is Italian; the spandrels surmounting the perforated arched panels are composed of scroll-work intertwined with emblematical flowers. The part claimed as new and original is the fall or front, which is very elegant and chaste; the fillet running beneath it is decorated with a continuous sprig of the leaves and blossoms of the bindweed. The legs are covered with the rich foliage and flowers of the arum, which expand and droop

the tomb was erected. It consists of a large slab, surmounted by a group containing the Masonic implements, the pedestal supported by floriated trusses. The slab has on one side an inscription surmounted by a dove with an olive branch, and on the other the monogram of the deceased in a circle, surrounded by the ear of corn and sprig of acacia. The whole is supported by a plinth, and rests on the stone landing which covers the grave. It combines the characteristics of simplicity, novelty, and fitness. Mr. Alfred Smith is favourably known to the world as the joint architect of the Army and Navy Club, in Pall-Mall, a most elegant structure.



gracefully beneath the keys of the instrument, the pedals terminating in leaves of the same plant. An agreeable combination of light and shade has been thrown into the whole by judiciously arranging the depths of the panels and the tints of the woods used, which is all walnut. The *tout ensemble* is thus rendered effective and harmonious. The design and execution are of a highly meritorious class. The instrument has been manufactured for Messrs. Milsom & Son, of Bath, by whom the design is registered.

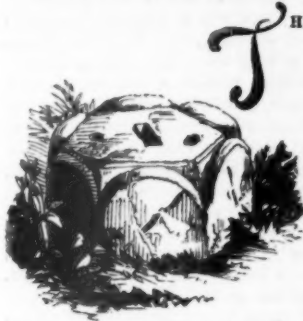


PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

CHERTSEY AND ITS NEIGHBOURHOOD.*



which yield shade and refreshment to the teeming earth. Those who have no desire

HE walk from Chertsey to Weybridge is as pleasant a walk as can be desired; especially on a morning of May, when the weather is cool, and the sun is playing at bo-peep through the fleecy clouds,

to pass through the pretty scattered village of Addlestone (where, here and there, an ambitious "villa residence" intimates that the Londoners are appreciating its salubrity and convenience) may still desire to prolong their walk by rendering homage to the CROUCH OAK, one of the most superb trees in England, which deserves a pilgrimage to its leafy shrine from any genuine lover of nature.† But if this has been already seen, it is pleasanter to wander up Woburn Hill than to pass over the Addlestone railway. The hill is deliciously sheltered from wind, and rain, and heat, by the outspreading foliage of the beautiful trees of Woburn (the seat of the Hon. Locke King); and the public road, after crossing Fordwater Bridge, continues between the trickling Bourne and the Basingstoke Canal, until it crosses the bridge, where the Wey, (dividing the parishes of Weybridge and Chertsey) the canal, and the Bourne, unite in one considerable body of water.

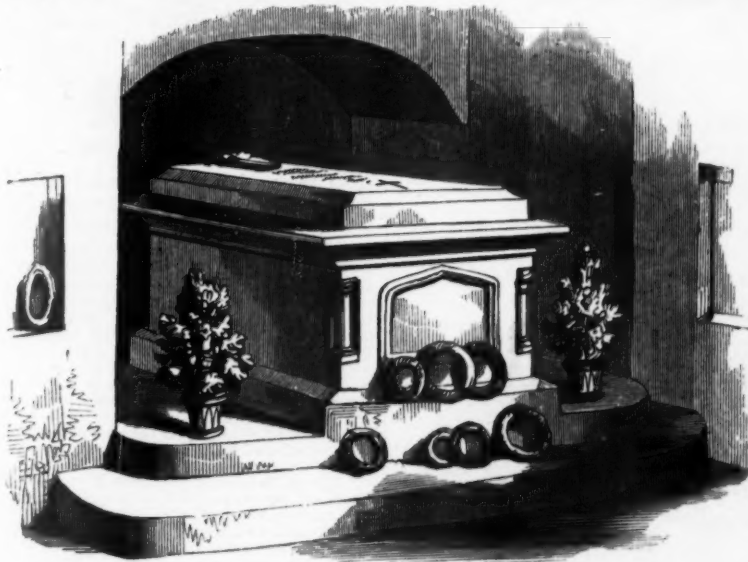
We are told that some rare aquatic plants border the meandering Bourne, and render a stroll along its banks a rich treat to the botanist. The entrance to the village of Weybridge



THE CROUCH OAK.

has something of a foreign aspect, owing, perhaps, to its lofty trees and an uninterrupted avenue of limes, between quaint houses that are dimly seen beyond their walled-in gardens. But there are two roads, which, as it were, gird the village and spread out in different direc-

tions; one, leading to the common and station, passes the chapel where the remains of Louis Philippe are for the present interred, and which is rendered still more sacred by the sorrows and tears of a royal, but exiled, family, living not far off—at Claremont—and those of many



TOMB OF LOUIS PHILIPPE.

illustrious pilgrims from their native land. The chapel commands a beautiful view over the breezy heath, bounded by the bold headland of St. George's Hill. We were courteously admitted beneath a domed porch, (where the turning of a wheeled gate rings a

soft-sounding bell), and conducted through a picturesque and exquisitely-kept garden to the little chapel, where the exiled family of France

† In Brayley's excellent "History of Surrey," we are told that "tradition states that this oak, in former ages, was considered to mark the boundary of Windsor Forest in this direction, and Queen Elizabeth is said to have dined beneath its shadow. Its girth at 2 feet from the

frequently assemble. We then descended to the crypt, containing two tombs—that of the founder of the chapel, a devout man (according to his faith), and that of the first King of the French who maintained peace in France for eighteen years, and preferred the abdication of his Throne to the shedding of his people's blood.‡ There was an earnestness and fullness of sorrow within that crypt, which we have not often felt in the midst of elaborate tombs and the pomp and pageantry of death. The perfect and entire silence—the loneliness of the situation—the rays of light pouring directly through the windows upon the founder's tomb, while that of the KING occupied what may be called the centre of the crypt, elevated two steps above the floor, and reaching to the far end of the vault. There is something inexpressibly grand in the simplicity of this last refuge of a great man and a mighty monarch. Our hearts were filled with memories of the past; when we saw him in the radiance of his power—the venerated Ruler of a nation—combining the holiest virtues of domestic life with the dignity and duties of his high position. We remembered his vicissitudes—his large attainments—his suavity and royal bearing—

"All crushed into that small and silent tomb."

Great he was in adversity, and great in prosperity: for he had learned the "uses" of both. Hereafter, he will receive gratitude from France, and justice from History. In him the Arts of Peace had their patron and protector: his choicest rewards were accorded to men of genius: his recognition of mind was ever ready and cordial: and to have been useful to his country—or to any country—was the surest road to those public honours of which he was the wise and liberal distributor.

It is, therefore, a privilege to render homage at the grave of the illustrious exile: for it is homage less to the greatness of the monarch, than to the virtues of the man!

A crown and sceptre are carved at the head, and these few words:—

DEPOSITO JACENT
SUS HOC LAPIDE
DONES IN PATRIAM
AVITOS INTER CENERES
DEO ADJUVANTE TRANSFERANTUR RELIQUE
LUDOVICI PHILIPPI
PRIMI FRANCORUM REGIS
CLAREMONTII IN BRITANNIA
DEFUNCTI DIE AUGUSTI XXVI.
ANNO DOMINI MDCCCL.
ÆTAT. LXXVI.

REQUIESCAT IN PACE.‡

Upon the steps were placed several garlands, such as decorate the tombs in Pere-la-Chaise, and two vases of flowers.¶ "These," said the attendant, "were placed here by the Queen." A robin poured forth its wealth of song close to the window. A saintly requiem could not have moved us more; it was so wild and tender—such clear, gushing music; there was no other sound upon the clear, frosty air. We did not move until the chaunt was finished. We ascended into the outer world, and heard the key turned upon the door of that lonely crypt.

ground is 24 feet. At the height of 9 feet, the principal branch, in itself as large as a tree, shoots out almost horizontally from the trunk, to the distance of 48 feet, and is known to have been 8 or 10 feet longer about twenty years ago. Before the enclosure of the manor of Chertsey-Beaumont in 1808, this oak stood on the open common; but it is now surrounded by a railing, and connected with the grounds of Captain De Visme. It forms, however, no part of his estate, and has been thus inclosed in order to preserve it from a practice accelerating its decay, namely, that of having the bark peeled off by ignorant females, from an opinion that, taken internally, it operates as a love charm! The name of *crouch* oak may possibly have been given to this tree from the low, crouching form of its chief branches. There is also a tradition that Wickliffe preached under it.

‡ The chapel is a very small building, capable of giving accommodation to fifty persons only; its ground-plan is, however, cruciform.

¶ Under this stone he buried the remains of Louis Philippe, first King of the French; until, by God's assistance, they may be transferred into his country, among the ashes of his ancestors. He died at Claremont, in Great Britain, on the 26th of August, 1850, in the 76th year of his age.—May he rest in peace.

‡ Wreaths of immortels are placed in front, upon which we noticed two inscriptions formed in dark flowers—"Regrets Eternels," "Au meilleur des Rois," and the dates "1827—1851."

* Continued from page 96.

The other road, after passing the new church, leads beneath the lime avenue more directly to the most interesting part of Weybridge,—the entrance to Otlands Park. The manor of Weybridge anciently belonged to the Abbey of

Chertsey; Henry VIII. obtained possession of Otlands, and Queen Elizabeth is said to have shot with a cross-bow "in the paddock." Anne of Denmark, the wife of James I., took to cultivate silk-worms at Otlands, and had there a



INTERIOR OF BRADSHAW'S HOUSE.

silk-worm room. The youngest son of Charles I. was born there, and was hence styled Henry of Otlands; it had previously been settled by the unfortunate Charles, as a dower-land, on

Henrietta Maria. The house and domain were much injured during the interregnum, but, after the Restoration it was returned to the queen in its dilapidated and dismantled state. It has



WALTON CHURCH.

confessed to many masters, and, amongst others, to the Earl of Lincoln, who formed the gardens at Otlands.*

This first gateway leads from the park to

Walton-on-Thames; another, designed by Inigo Jones, and which formed an entrance to the terrace, was not long ago sold for 10*l.*, pulled down, and removed. It was a fine work, and a



THE WEY BRIDGE.

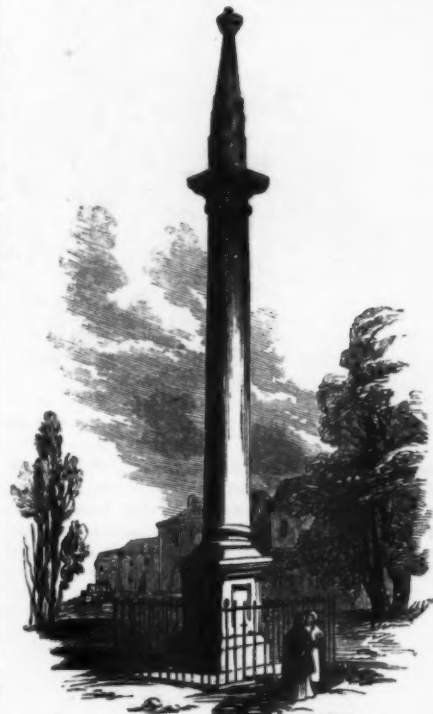
real loss to the place. The Duke of Newcastle

* There is a curious bird's-eye view of the old palace at Otlands, as it appeared about the time of Elizabeth, in Manning and Bray's "Surrey," and which is reproduced on

built the far-famed grotto within the park, and

a smaller scale in Brayley's County History. Many of its features closely resemble Hampton Court, particularly its square gate-towers, flanked by octangular turrets. The

after the park and grotto† became the property of the Duke of York, the duchess indulged her feeling and her fancy by the erection of some sixty monuments to the memory of her dogs. These are placed at intervals round what was once an ornamental piece of water, stored with gold and silver fish. But her grace's love of the animal creation was only one of the phases of her benevolence; she was a singularly amiable and kind-hearted princess, and there are those in Weybridge, to this day, who speak of her charities with intense gratitude. It was deemed necessary, by some, to erect a monument to her memory, and those who designed to do honour to her excellent qualities also desired to be as sparing as possible of their pecuniary resources. In times long past the column which was known as the "Seven Dials" in London, had been removed, and conveyed, for some forgotten purpose, to a place in our neighbourhood, called "Sayes Court,"—a handsome, well-wooded residence, whose gables and chimneys form a picturesque object from Crockford Bridge, which spans the stream of the Bourne, on the New Haw and Pyrford roads,—there it lay, for many years, amongst the *débris* of long grass and architectural fragments, and from thence it was



COLUMN AT WEYBRIDGE.

again removed and set up at Weybridge; the original direction as to the locality of the Seven Dials‡ being cast away where it still is, close to

buildings were exceedingly irregular, the entrance-court a waste walled space of great size, with stabling and offices on each side, a central path leading to the principal gateway, through which a square enclosed court of an oblong form was reached, surrounded with dwellings; beyond this, another gate, of very similar construction, led to some smaller courts, and a confused triangular assemblage of buildings, seemingly constructed in "most admired disorder," with characteristic turrets and gables. The garden wall still exhibits traces of the old palace in a brick gateway, evidently of the time of Henry VIII., and some remains of vaulted cellars are preserved in other parts of the grounds.

† The grotto is reported to have been constructed by a father and his two sons, who were occupied many years in its formation, at a cost to the Duke of Newcastle of about 40,000*l.* It is entirely composed of minute pieces of spar, coral rock, minerals, and shells, and consists of various apartments and winding passages. The upper room has a domed roof, from which hang stalactites of satin spar, and here George IV., when Prince of Wales, gave one of his luxurious *petites soupers* to a select party of his friends. It was also a favourite retiring-room of the Duchess of York, and the Chinese chairs and other furniture remaining are those she used, the cushions being covered with her needlework.

‡ The stone, although marking the "Seven Dials," is hexagonal; and it is clear that it must have been originally cut with six sides only. Indeed, it is recorded that one of the dials served for two streets, opening into one angle; it is engraved in our initial letter. The marks are plainly discernible where the indexes of the various

a public-house on the green, and the graduated spire crowned by a coronet, while an inscription is introduced upon the pedestal, expressive of an admiration which deserved a better monument.*

Oatlands Park is, however, now only "Oatlands Park" by courtesy; its glory has departed, and it has been let in lots for building. Its noble trees are removed or retained at the pleasure of those who erect Swiss cottages, or trim, bright, glazy villas, amid the silent groves, where once the deer browsed, and the squirrel played, and which often echoed the hunting-horn of royalty. The views over the valley of the Thames are most beautiful, and Windsor Castle towers in the distance. There are many trees, vistas, and glimpses of scenery which still delight the lover of nature, but the once great palace is now park-land, and we cannot but regret that, however desirable for "building ground," such a noble heritage should be "lotted" and cut up for mere utility; it is one of the signs—alas, too many!—that the poetry of life is fast fading from among us.

The ascent to St. George's Hill, from either gate, is sufficiently easy for man or horse. The view, from the "view point," is more extensive on one side than from its neighbouring hill of St. Anne's; its sides are more precipitous, it is altogether grander and bolder; it stands proudly above the landscape, as if conscious of its Roman encampment,† of its woods, enriched of late by so many rare trees, of its historic and antiquarian importance; it hardly bends its leafy crown to imperial Windsor; it commands a grand view of the Surrey hills, and mingles Alpine and English scenery together; it is delicious to inhale the breeze, so fresh and pure, that rushes over the valley; and pleasant to rest, after the fatigue of the ascent, on the seats so kindly set apart and sheltered from the sun, by the considerate liberality of its noble proprietor, the Earl of Ellesmere; it was also pleasant, during the feverish summer of 1851, to show the foreigner such a view, so rich in English beauty, and to hear his exclamations of delight and astonishment.

WALTON is another village, quite within a walk of CHERTSEY, even if you skirt the Thames from Weybridge, and leave Oatlands to the right; you then obtain a better view of the double bridge of Walton, and see to advantage the sweep of Lord Tankerville's villa. Walton is a pleasant village to live in, and, having a station of its own, and being near the Thames, it has many summer attractions for those whose duties limit them to a "convenient distance" from London.

Its church‡ contains several interesting monuments, and the intelligent clerk, who is not a little proud of the structure, turns up a piece of

dials were placed, and portions of the metal with which they were secured is still remaining.

* A new church has lately been erected at Weybridge, and when a spire is added thereunto, it will be handsome both inside and out. But here Chantrey's monument to the excellent Duchess is thrust into a corner, with all the other tablets and monuments removed from the old church—much to the disgust of all who conceive that God's temple ought to be adorned by the beautiful works of men's hands.

† Though constantly described as a Roman camp, and even sometimes called "Caesar's camp," the irregularity of its form would lead the judicious antiquary to give it an earlier date, and ascribe it to a British origin. Brayley considers it "one of those hill fastnesses from which our rude ancestors were driven by the superior discipline and weapons of the Roman soldiers. The discovery of some ancient urns at Silvermere (at the foot of the hill), a few years ago, may be referred to as corroborative of this opinion." These urns were discovered in a grave mound, and were of unbaked clay, ornamented with a double zig-zag round the rim, and are decidedly of British manufacture. The area of the camp encloses nearly 14 acres of ground; the vallum and ditches are perfectly distinct, the latter very deep in many places. The ground plan is exceedingly irregular, taking in the crest of the hill, and on the south side is an embankment enclosing the declivity, as if the original camp had been thus added to, or strengthened. On St. Anne's Hill are traces of similar entrenchments, which were, no doubt, formed by the early inhabitants of the country, who would naturally choose such commanding and elevated situations for their fortresses. Coway Stakes is about a mile and a half distant from St. George's Hill, and here Camden and other writers affirm that Caesar crossed the Thames, in pursuit of Cassivellaunus.

‡ The church is a very ancient structure; it consists of a nave and side aisles, with a chancel beyond. Four pointed arches spring from massive columns on each side of the nave, which were probably constructed in the twelfth century; but the church has undergone so many changes, that its other antique features are lost, or masked by more modern work.

matting, and shows the flat, grey stone, inscribed to the memory of the once famous astrologer, Lilly, who resided five and forty years in Walton;* but the leading attraction of Walton Church is the monument executed by Roubiliac, by order of Grace, Countess of Middlesex, to the memory of her father, the Lord Viscount Shannon, commander of the forces in Ireland.† Those who remember the doings in England during the Commonwealth, will not fail to people the churchyard of Walton with a singular assembly when, a few Sundays after the execution of Charles I., a soldier bearing a lighted candle in his hand, having failed to compel the rector of Walton to resign his pulpit to him, mounted a tombstone, and preached one of those extraordinary discourses, so common in that wonder-working age.

We read the other day of a Tuscan city, where every house in which a remarkable person had been born was marked by an inscription: we render genius no such homage here. A man of singular wit, talent, and learning, Doctor Maginn, died and was buried at Walton, little more than ten years ago. There is no stone inscribed with his name; and we wandered over many half-obliterated mounds before even the sexton could point out to us the spot where he had been dropped into his grave.‡

"Alas, poor Yorick!"

There are some curious monuments within the church, and five brasses in memory of a certain John Selwyn, one of himself, another of his wife; one where, mounted on the back of a stag, he is in the act of stabbing it in the throat, and another of no less than "eleven olive branches," all belonging to the said John Selwyn, a forester of Oatlands, in the reign of Elizabeth, famous for his deeds of daring; a fifth containing the inscription to their memories.§ This parish is also endowed with an instrument



THE SCOLD'S BRIDLE.*

for the control of female eloquence, which would in no degree receive homage from the "Bloomers" of the present day. It is of curious construction, and, when fixed on, one part enters the mouth, and prevents articulation. It originally bore the following inscription, and the date 1633, but only faint traces now remain of either.

"Chester presents Walton with a bridle,
To curb women's tongues that talk too idle." ||

Ashley Park, seated with so much dignity upon its stately lawn, commands the admiration

* The stone has been removed from its proper place, over the grave of Lilly, which was on the left side of the communion table. It was placed there by his friend, the visionary antiquary, Elias Ashmole, who records that this "fair black marble stone" cost him 6*l.* 4*s.* 6*d.*

† He was nephew to the famous Robert Boyle, and "volunteer when a youth at the battle of the Boyne."

‡ We have also sought in vain for the house in which Admiral Rodney was born, though it is known he was born at Walton.

§ These five plates are evidently a series, forming only one memorial to Selwyn and his family, and originally inserted in a grave-stone. The most curious plate is that representing Selwyn stabbing the stag, and it is still more remarkable as it is a *palimpsest* (or brass engraved on both sides), with some variations of the same incident, which has been explained as being, probably, an incorrect version of the exploit, turned face downward, and a more correct one done on the same plate, to save expense. Selwyn was under-keeper of the park at Oatlands in the reign of Elizabeth, and was remarkable for his skill in horsemanship; upon one occasion, during the heat of the chase, he leaped from his horse upon the back of the stag, and, keeping his seat gracefully, notwithstanding all efforts of the affrighted beast, guided it towards the Queen, and drawing his *couteau de chasse*, plunged it in its throat, and it fell dead at her feet.

|| It is said that this bridle was presented by the individual whose name it bears because he had lost an estate

of all wayfarers, and is said to have been inhabited by Oliver Cromwell. But the most interesting relic of his times is the house of the President Bradshaw. Its effect is much injured by a narrow street of small houses, built in such a way as effectually to prevent the whole from being seen at once.* The house within is divided and subdivided into small tenements, where old and young are mingled together as in one large family; one aged woman, who stood in the middle of the room on the ground floor, which exhibits the most considerable remains of the original fittings up in its carved chimney-piece, pannelled wainscoting, and strong beams, said "it was a great house once, but full of wickedness, and no wonder the spirits of its inhabitants troubled the earth to this day," but all others were silent as to sights or sounds belonging to the world of shadows. Many doubtless, were the consultations held within these mouldering walls, touching the fate of England, and it is not a matter of wonder that the superstitious who are in its immediate neighbourhood should sometimes there "see visions and dream dreams."†

These "visions" and "dreams" are, of course, less frequent, now that the house of the Regicide is, as it were, "shored up" by streets, where a ghost of any respectability would find it impossible to wander, even on the darkest night. In old times, the "good old times," the house must have been isolated, and far away from any dwelling of equal size or pretension; it was surrounded by a garden, and there is a rumour of a subterranean passage, leading, one report says, to the Thames, another states to the palace at Oatlands, another to Ashley Park. In old times (whether deserving the epithet of "good" or not is a question), these underground passages and caves were necessary alike for the preservation of property and life, and we believe there are still numerous excavations immediately

round our old mansions, which have been either intentionally walled in, or have become choked up by the *débris* of time; it is somewhat remarkable that, even when discovered and inspected, so little traces have been found of those who sought protection and shelter within their gloomy sanctuary. It is trite enough to say what tales their walls could tell, but it is impossible to look into them without wishing "these walls had tongues."

"through the instrumentality of a gossiping, lying woman." Its construction and mode of fastening is shown in our cuts, which exhibit the bridle unfastened, and as it would appear when closed over the head; when locked, a flat piece of iron projects into the mouth, and effectually keeps down the tongue, a triangular opening in the bar above admits the nose, and allows the machine to fit tightly on the head. One of a precisely similar kind is described by Brand in his "History of Newcastle-upon-Tyne," and Dr. Plot engraves another in his "History of Staffordshire," which being put upon the offender, he tells us, "by order of the magistrate, and fastened with a padlock behind, she is led round the town by an officer, to her shame, nor is it taken off till after the party begins to show all external signs imaginable of humiliation and amendment." The town council of Lichfield still possess one of these bridles, another is at Beaudesert, the seat of the Marquis of Anglesey; but the most curious is at Harnall Ridware, in Staffordshire, which has apertures for the eyes and nose, giving the face a grotesque appearance, and towering above it like the cap of a grenadier.

* There is a very good engraving of the exterior of this house before the street was built, in Brayley's "Surrey." It was then an exceedingly picturesque object. The best notion of its original appearance may be obtained from an examination of the room we engrave, which is now the only unspoiled portion of this once important and interesting house.

† Tradition affirms that in this house was signed the death-warrant of the unhappy King Charles I.

SCENERY OF THE STAGE.

THE great theatres of London have again opened their doors to the lovers of music and the drama. In other words, the season has commenced. At neither of the two Italian operas has any scenic novelty yet been produced. At Covent Garden, notwithstanding all its boasted perfections, the scenery of the stage is treated there as a very secondary affair, and in this department, managerial stint is evident enough. At Her Majesty's Theatre alone is the highest musical skill wedded with appropriate scenic decoration. The St. James's Theatre is singularly deficient in suitable scenes to the elegant personations and costumes of French comedy and vaudeville. In this respect it is inferior even to the theatres on the Surrey side of the metropolis, notwithstanding these are frequented by the humbler classes, while the St. James's Theatre is filled by the continuous presence of royalty and the *élite* of the land. The drop scene is discreditable to the most ordinary painter, having a sky without colour or intention, absence of aerial perspective, an impossible cast of shadow repulsively angular, on the broad steps forming the foreground, the balustrades to which are surmounted by grotesque caricatures of vases. If the lessee could find no other resource, it would be a charming relief to the eye to rest upon a copy of one of Claude's elegant landscapes, instead of the poor attempt at something of a similar class that now deforms the stage. This is a resource to which inferior scene painters might easily apply, rather than vex an audience like that of the St. James's Theatre with such an elaboration of inanity.

THE VERNON GALLERY.

CROSSING THE FORD.

W. MULREADY, R.A., Painter. L. STOCKS, Engraver.
Size of the Picture, 1 ft. 11 in. by 1 ft. 8 in.

In every sense the pictures of Mr. Mulready are rare; rare in number, in selection of subjects, and in quality of execution, three points most essential to their value. He never laboured to produce quantity, and as, from his advancing years, but not from decaying powers, still fewer examples of his delicate and truthful pencil come under our notice, the interest attached to those which do, becomes considerably enhanced.

If we remember aright the picture now introduced by means of Mr. Stocks's vigorous engraving was exhibited at the Royal Academy in 1842. Like most of the artist's works it is of cabinet size, and it exhibits, in a remarkable degree, those attributes of excellence by which the painter's fame has been established; but with a far more subdued one of colouring, to which time has perhaps lent a helping hand, than many of his later pictures show. The story of the subject is sufficiently apparent; two youths are conveying a young girl over a stream; and very carefully and tenderly they bear the burden, without even betraying a hint by their countenances, that they meditate a practical joke. The maiden however, seems not quite so certain; she "holds on" with great pertinacity, and her face has a sober, half timorous expression, as if she would be pleased to find herself safely landed on those rough blocks of stone in the foreground. On the opposite bank are other travellers preparing to cross; an old man on horseback, who has taken up a child with him, a young woman and a boy coming over in more primitive fashion, and more still behind them. The distance is closed in by some high hills or downs on which flocks of sheep are grazing. We should think, from the general character of the scene, that it is laid somewhere in the Border-lands of the north; but whether real or fanciful, it is composed into a charming bit of rusticity, treated with much purity of taste and feeling. The subject is one that might very easily have been vulgarised, though it was perfectly safe on that score in the hands of Mr. Mulready.

CORRESPONDENCE.

EXHIBITION AT ANTWERP.

SIR,—The Royal Society for the Encouragement of the Fine Arts in Antwerp will, during the summer of this year, hold the usual triennial exhibition of modern pictures in that city. Although the Dutch, German, and French schools of painting have always contributed numerous to the exhibitions in Belgium, the English school has never been represented but by a few isolated examples, and that only occasionally. The Society, actuated by an ardent desire that the English artists should justify their renown in the approaching exhibition, has undertaken to pay all expenses of packing and conveyance to and from Antwerp of pictures by painters of acknowledged merit, of water-colour drawings, and of engravings. For this purpose, a sufficient sum to meet the above charges has been placed at my disposition, and I shall feel obliged if you favour me by giving notice of it in your widely-circulated journal.

HENRY MOGFORD.

104, Denbigh Street, Belgrave Road,
April 19, 1852.

[We are desirous of directing the attention of our leading artists to the letter of our correspondent, whom we know to be in every way qualified for the mission entrusted to him. We believe Antwerp is a field in which our school of Art may exhibit with honour and profit, and we shall be glad to know the call thus liberally made upon it has been widely responded to. All communications on the subject may be addressed to Mr. Mogford.—ED. A.-J.]

AMATEUR EXHIBITIONS.

SIR,—Will you allow me a corner of your valuable Journal to raise my voice against an encroachment upon the ensuing harvest, when professional artists hope to reap the fruits of their twelve months' labour. Much as it is your province to promote a love of Art, and direct its practice, I think you must agree with me, that those who merely play with it should be content with the voluntary homage their successes meet with, from an admiring circle in their own abodes.

I have before me a circular addressed to Amateur Artists, inviting them to contribute paintings, drawings, sketches, &c., for exhibition, and money, say 10s. or 11s., towards the expense of hiring a room "and of framing and mounting any of the pictures," that the receipts for admission may be given away in charity—such exhibition to open in May next. Now this does not refer to the exhibition held at the Gallery, 121, Pall Mall, but to another, a rival in short, and for the accommodation, says the circular, of those "who rather object on the ground that the Exhibition (of last year) was for no useful, or charitable purpose." Will you assure these projectors of a new Exhibition, that many of those already in existence are not self-supporting, i. e. cannot pay their expenses by the receipts for admission, and that the artists are obliged to make up the deficiency out of their pockets; and that even the Amateur Exhibition of last year, discovered that they might "give their all to the poor" after paying their expenses, and the poor be none the less poor for their donation. They do not specify any particular objects for their charity, but even assuming it to be all for, say, the "Artist's Benevolent Institution," cannot the projectors see that by their rivalry, they cause a distress which they can but partially allay by their prosperity. Artists would not have it supposed that the public visit the Exhibitions of their works "out of charity,"—neither do they: but very many of those who support an Amateur Exhibition "out of charity," will neglect a professional one, little as they may think so, out of the same charity. A vast many sight-seers can afford to spend a certain sum, and no more, in Exhibitions: a large number, too many, go only to those they happen to hear most talked about, and they of this number who go to see their friend's, or friend's friend's works, will not go to see those of the stranger Artist, be his talent what it may. Then follow empty rooms, and unsold pictures: empty exchequers, and ill-spared subscriptions: and is an Amateur Exhibition to step in to rescue a sinking Institution, like an "Amazon performance" at the Theatre?

Suppose this new Amateur Exhibition to be better than that of last year, or than the other, which, I believe, will be held at the same Gallery, 121, Pall Mall, again this year,—all that it would accomplish would be to distract attention from the

more legitimate Exhibitors, who never have any other opportunity of displaying their works to a number of people; while these fair labourers, for they will be nearly all females, never lack admirers in their own salons, and never do their works show to so great advantage as when they themselves pass them in review,—each with its own legend, themselves the chroniclers. But should it be worse! they will hear of it: for a cold and icy temper creeps upon the mind, when, having purchased the right to be critical, one walks in, fresh from the Galleries of works of mark, and find submitted to our notice a collection of very faint endeavours "to do likewise."

In his eloquent address to the meeting of "The Artist's General Benevolent Institution," no later than the 3rd. of this month, Lord Carlisle told them, that "for sheltering their broken fortunes, Artists must rely, not on nature, but individuals, not on the public, but their patrons." Rivals are not patrons. Those who learn from them to exhibit in opposition to them—at the same season—in the same neighbourhood, are not those to whom "in their decay of fortune—in their night of distress—in the cold shade of penury from neglect, they would appeal for kindly and compassionate aid." If, however, on the other hand, the objects of their proposed charity are other than Artists by profession, let me, in the name of my confrères, suggest to these good people to choose another season. Parliament will, probably, have a session in the autumn, when the Exhibitions, now in course of formation, will be dispersed, and there may be then more room and less appearance of intrusion on the part of these Samaritans: at all events, they cannot then be said to run away with visitors whose society we so much covet.

AN ARTIST.

[The complaint of our correspondent is not without reason, and we have not the slightest hesitation in giving publicity to it. Amateurs who choose to exhibit their works, should, at all events, seek to do so when there is least chance of doing injury to others.—ED. A.-J.]

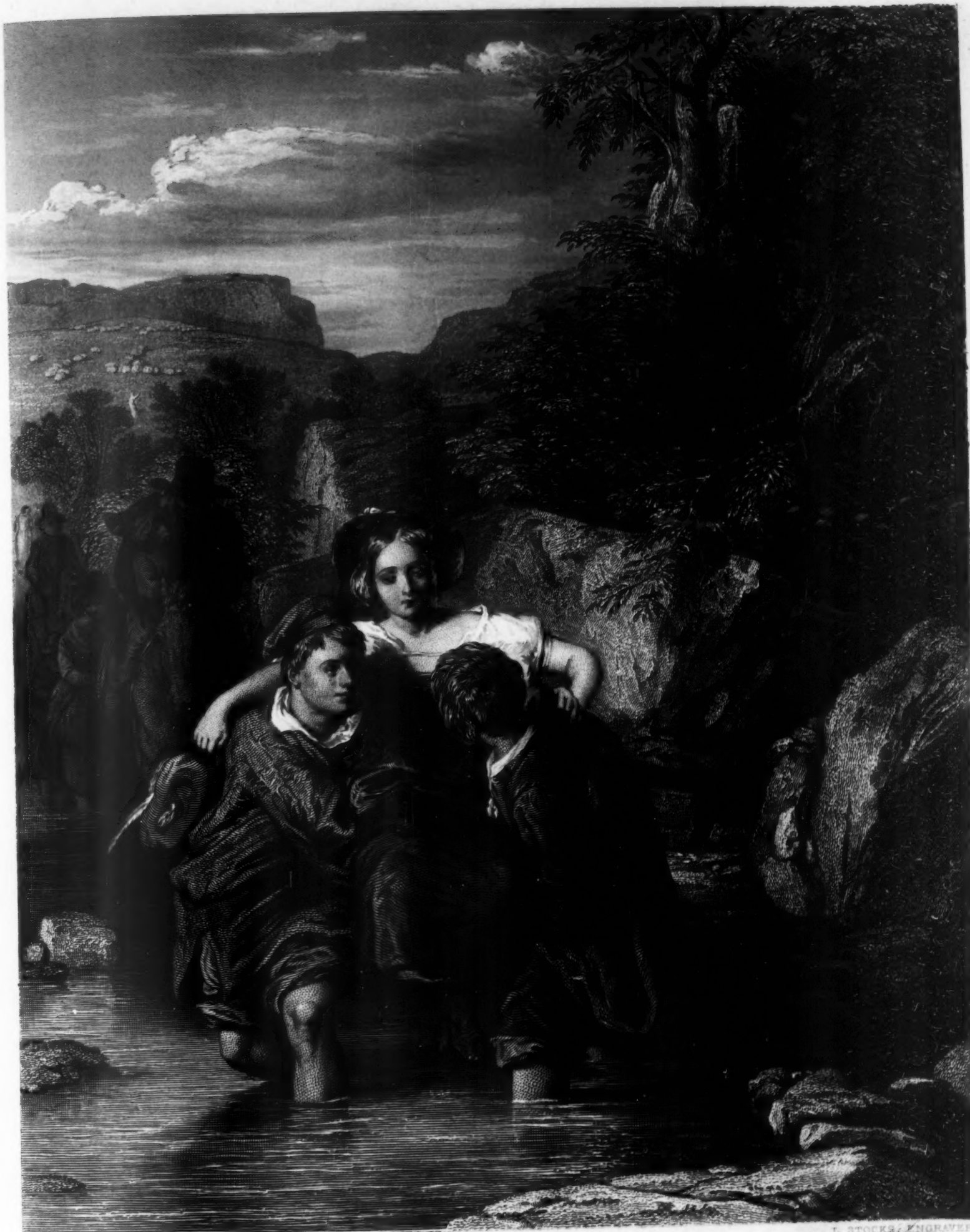
HARMONY OF COLOURS.

SIR,—I have read with much interest the second section of Mr. Sweetlove's Essay on the Natural Philosophy of Art, in this month's number of the *Art-Journal*. In this section, that gentleman does me the honour to say that I have constructed a singularly ingenious theory of the harmony of colours, upon the analogy which Sir Isaac Newton proved to exist between the atmospheric pulsations which produce sounds, and the more subtle ethereal waves which produce colours. But I beg to disclaim this honour, because it belongs to another, with whose published works, however, I did not become acquainted till my little *brochure* on the harmony of colours had reached a third edition; and in that edition I observe, "Field, in his excellent essay on the analogy and harmony of colours, has shown these coincidences by a diagram, in which he has accommodated the chromatic scale of the colourist to the diatonic series of the musician, showing that the concords and discords are singularly coincident."

Field's Essay was published in 1817, and the first edition of my *brochure* in 1828; so that, although similar views occurred, independently, to my own mind, the merit of the original construction of the theory of the harmony of colours, belongs exclusively to Mr. Field.

In another part of this section, Mr. Sweetlove observes, that Sir David Brewster has proved, experimentally, that Sir Isaac Newton's theory of seven homogeneous colours in the solar spectrum, was erroneous. Now, it may be interesting to your readers to know that that fact had been attempted to be proved by another experimental process, which was published two years previously to the publication of that of Sir David Brewster. A short account of this process I have no doubt will therefore interest your readers, the more especially as it differs entirely from Sir David Brewster's.

Not conceiving it consistent with the uniform simplicity of nature, that seven homogeneous parts should be required to produce an effect which the artist (so far as the purity of his material will permit) can do with three, I resolved to try some experiments, in order to ascertain whether the whole seven colours in the solar spectrum were really homogeneous, or whether it might not be shown that some of them were mixed. I first went over the experiments by which Sir Isaac Newton established his theory, and with the same results as were obtained by that great philosopher. I could not separate any one of the seven colours into two. Finding, therefore, that I could not analytically prove that some of the colours were



W. MULREARY, R.A. PAINTER.

L. STOKES, ENGRAVER.

CROSSING THE FORD.

FROM THE PICTURE IN THE VERNON GALLERY.

WATER-COLOURED BY THE ARTIST.
THE SIZE OF THE ORIGINAL.

LONDON, PUBLISHED FOR THE PROPRIETOR.

of a heterogeneous nature, I tried to do so synthetically, and the result was perfectly satisfactory. My experiment consisted in producing the solar spectrum upon a white screen, behind which, and at a little distance, another screen of the same description was placed. In the first screen, I made a hole in the centre of the blue of the spectrum, and another in the centre of the red; thereby allowing a ray of blue light and another of red light to form a spot of each of these colours upon the second screen. I then, by means of another prism, directed the ray of blue light to the same part of the second screen on which the ray of red light formed a spot of that colour, and, on doing so, the two colours amalgamated, and produced a violet colour as pure and intense as that of the spectrum. I did the same with the blue and yellow, and produced the prismatic green; as also with the red and yellow, producing the prismatic orange colour. I tried, in the same manner, to mix a simple with one of these compound colours, but they did not amalgamate; for no sooner was the red spot thrown upon the green, than it disappeared.

I tried the same experiment upon two spectrums—the one behind, and, of course, a little above the other—and passed a spot of each colour successively over the spectrum which was farthest from the window; and the result occurred identical with those already described. From these experiments I concluded that the yellow, the red, and the blue were the only homogeneous colours in the spectrum, and that the others arose from the natural amalgamation of these in pairs.

The results of these simple experiments I published in 1828, and, some months thereafter, I was, by the advice of a friend, induced to send a copy of the book to Sir David Brewster; but I accompanied it with an apology for the sceptical views I felt compelled to adopt in regard to the then established scientific theory of colours. I was not made aware that Sir David Brewster had looked into the contents of my little book; but had, afterwards, the gratification to learn that he had read a communication to the Royal Society of Edinburgh on the 21st of March, 1831, demonstrating, analytically, by the process described in Mr. Sweetlove's essay, what I had previously endeavoured to demonstrate synthetically, namely, that yellow, red, and blue were the only homogeneous colours in the solar spectrum.

D. R. HAY.

Edinburgh.

PHOTOGRAPHY.

SIR.—Having read the different articles on photography which have appeared in your journal from time to time, and having derived no little benefit from them, I take the liberty of making known through your columns some little things I have observed in my attempts. In the first place, there is one cause of failure in the collodion process which I have never seen noticed; viz., a number of black spots appearing almost all over the picture. Having had the collodion from Messrs. Horne, Thornthwaite and Wood, I never dreamed that the fault could be there; so for weeks I was examining my other chemicals, &c., but without success. I then prepared the collodion myself, and twice out of three times I failed in the same thing; but at length by accident I discovered that too much iodide of silver in the collodion, produced the effect, and from that time I have never met with this failure. I have also made trial of the different developing agents made mention of in your columns, and I have found the protosulphate of iron, five grains to one ounce of water, with a few drops of sulphuric acid, by far the best for positives, as it gives the white lights very perfectly, and no other that I have tried does this. As in your last journal you make mention of the high price of cameras, I will tell you what mine cost me and how. In the first place I procured an achromatic lens from Knight and Son, two and a half inches diameter and eight inches focus—this cost me £1. 3s. I then got my camera made by a cabinet-maker about eighteen inches long and six square, extra slides, &c., all for 5s. This was all it cost me, and I may say without vanity that my pictures cast no reproach upon it. I have scenes from nature, buildings, portraits, copies of engravings and daguerreotypes, &c., upon glass, which were taken with this camera, and I could not wish it to be better than it is. Nay, a friend who has practised daguerreotype for some time with success, and has apparatus of the highest sort, has applied to me for information as to the photography with collodion. Had I not tried almost every developing agent and process in photography, I should not have taken upon me to raise my voice amongst such masters of their art as Messrs. Hunt, Fry, Horne, &c., but I have done it for the benefit of those who may have found the same cause of failure as I have, and not had the time and opportunities of rectifying it.—D. T.

PHOTOGRAPHY IN ROME.

It occurs to me that some few facts respecting the state of photography in Rome may not be without interest to those of your readers who take a delight in this beautiful branch of Art; and as many of my photographic acquaintances have frequently expressed a wish that I would publish the method I adopted for making negatives during a four months' residence in the Eternal City, I have thought it best to forward a familiar letter on the subject for insertion in your journal—should you deem the communication of sufficient importance. In the first place a word about Roman photographers. I need hardly say that their places of rendezvous are the *Lépre* and *Caffè Gréco*. It will be as well to mention the names of those who are always accessible to the photographic artist, and who readily communicate their experience and practice, with a view, reciprocally, to gain instruction. Foremost, I must place Mr. Robinson, well known to all artists and amateurs of every denomination in Rome. I cannot speak too highly of his courteous bearing towards a stranger who introduces himself as a follower of his favourite pursuit. I am quite sure that any English gentleman would meet with as much assistance as I myself did. Then there is the Prince Giron des Anglonnes, Signor Caneva, M. Constant, and M. Flacheron (this formed in 1850 the photographic clique), and on the whole their method of manipulation is attended with more success than is generally met with in this country. I would recommend any one visiting Rome, with the intention of following this absorbing pursuit, to repair at once to the *Caffè Gréco*, where, with a little attention, he will soon recognise his own vernacular in the conversation of those in the central compartment, and, by singling out a bearded *Habitué*, the chances are, that he at once pounces upon the right man, or at any rate, finds himself in close quarters with the English photographer, whose acquaintance is an introduction to the party.

I will now proceed to the point, and, *imprimis*, must state that when I left England I could make a good negative on paper by the usual method introduced by Mr. Fox Talbot, and, consequently, with much expectation of success, prepared a large quantity of iodised paper of the average strength as stock. It is almost needless to say with what anxiety I looked forward to the arrival of my apparatus, which had been sent from England by sea; and will not take up your space by describing the many distressing failures I encountered, day after day, with the same batch of paper as that used in England. Every modification which my ingenuity could suggest, I tried, but without success. I bought and prepared fresh English paper, and excited it with the most homoeopathic doses of silver, but still the amount of sensibility was so great, the state of the atmosphere so rare, and the effluent light of a southern sky so intense, as, entirely to preclude the possibility of obtaining a negative strongly impressed in the pores of the paper. The time required to produce a picture on paper iodised in the ordinary way, being so short as to admit of its surface only being acted upon, and this faint kind of negative will not give a good positive. I persevered, however, for a whole month, although repeatedly assured by Robinson and the Prince that they never could do anything by what they termed the dry method. This I found to be the case; and as my productions were far inferior to theirs, I tore up some fifty negatives, and commenced *di nuovo*. Whilst at Tivoli, in company with the Prince and Signor Caneva, with whom I worked for ten days, I learnt the following method, and ever afterwards pursued it, uniformly with success; and although the process is not new, it requires to be carefully explained. My own negatives will bear me out in the statement that this method far excels any other for hot climates.

1st. Select old and thin English paper.—I prefer Whatman's; cut it in such a manner that a sheet shall be the sixteenth part of an inch smaller than the glass of the paper-holder on every side, and leave two ends, at diagonal corners, to the sheet, by which to handle it.

2nd. Prepare the following solution:—

Saturated solution of iodide of potassium, 2½ fluid drachms; pure iodine, 9 grains; dissolve.
Then add—distilled water, 11½ ounces; iodide of potassium, 4 drachms; bromide of potassium, 10 grains; and mix.

Now filter this solution into a shallow porcelain vessel, somewhat larger than the sheet of paper to be prepared. Take a piece by the two diagonal ends, and gently place the end of the marked side nearest to you, upon the surface of the bath; then carefully incline the surface of the sheet to the

liquid, and allow it to rest two minutes; if French paper, one minute, or until the back of the paper (not wetted) becomes tinted uniformly by the action of the dark-coloured solution. Raise it up by means of the two ends occasionally, in order to chase away any air-bubbles, which would be indicated by white spots on the back, showing that the solution in those places has not been absorbed. Hold the paper by one of the ends for a minute or so, in order that the superfluous moisture may run off; then hang up to dry, by pinning the one end to a string run across a room, and let the excess drop off at the diagonal corner. When dry, the paper is ready for use, and quite tinted with iodine on both sides. It will keep any length of time, and is much improved by age.

3rdly. I will presume that four sheets are to be excited for the camera, and that the operator has two double paper-holders, made without a wooden partition, the interior capacity of which is sufficiently large to admit of three glasses, all moveable. The third, as will be seen, is to prevent the two pieces of excited paper coming in contact with each other.

Prepare the following solution:—

Take of nitrate of silver, 2½ drachms; acetic acid, 4½ drachms; distilled water, 3½ ounces; mix and dissolve.

Now take four of the glasses of the paper-holders, perfectly clean, and place each upon a piece of common blotting paper, to absorb any little excess of liquid. Pour about 1½ drachms, or rather more, of the solution just prepared, into a small glass funnel, into which a filter of white bibulous paper has been placed, and let the solution filter, drop by drop, upon glass No. 1, until about 1½ drachms have been filtered in detached drops, regularly placed upon its surface; then, with a slip of paper, cause the liquid to be diffused over the whole surface of the glass. Take a piece of prepared paper, and place its marked side downwards upon the glass just prepared, beginning at the end nearest you, and thus chasing out the air. Draw it up once or twice by its two diagonal corners; allow it to rest, and prepare glass No. 2 in a similar manner. Now look at glass No. 1, and it will be perceived that the violet tint of the paper has become mottled with patches of white, which gradually spread, and in a few seconds the paper resumes its original whiteness, which is an indication that it is ready for the camera. It will be found to adhere firmly to the glass. Do not remove it; but hold up the glass to allow the excess of fluid to run off at one corner. It must not be touched with blotting-paper, but replaced flat upon the table. Serve Nos. 2, 3, and 4 in like manner.

Take four pieces of common white paper, not too much sized, free from iron spots, and cut a trifle smaller than the prepared sheet; soak them in distilled water; draw out one piece; hold it up by the fingers to drain off superfluous moisture, and place it gently upon the back of the prepared paper, glass No. 1. With another piece of glass kept for the purpose, having the edge rounded, and large enough to act uniformly upon the paper, scrape off gently the excess of liquid, beginning at the top of the sheet, and removing, with the rounded edge of the scraper, the liquid to one of the corners. Repeat this operation twice. Both the excited and superimposed paper are thus fixed to the glass. Proceed in a similar manner with glass No. 2. When the two first glasses are thus prepared, take the clean glass, No. 3, and place upon glass No. 1. Press gently; the moist paper will cause it to adhere. Take up the two glasses thus affixed, and place them upon glass No. 2, in such a manner that the supernumerary glass No. 3 shall be in the centre. The whole will now form a compact body, and (having polished the surfaces and wiped the edges) may at once be put into the paper-holder. It will be seen that each piece of excited paper is backed by a piece of paper moistened with distilled water, and having a third glass intervening to prevent the papers touching each other. To prepare the four sheets—with a little practice—it will take half an hour.

4thly. With a Ross's, Chevalier's, or Lerebour's single lens—three inch diameter, and half-an-inch diaphragm—the object to be copied, well lighted by the sun, the paper will require from four to six minutes' exposure.

5thly. Take out the three glasses, which will still firmly adhere; separate them gently, and remove the pieces of moistened paper, which must not be used again. Now lift up the prepared paper by one corner, to the extent of half the glass, and pour into the centre about one drachm of a saturated solution of gallic acid, which will immediately diffuse itself. Raise, also, the other corner, to facilitate its extension; and serve the others in like manner. The image takes, generally, from ten to twenty minutes to develop. Hold the glass up to a candle, to watch its intensity.

When sufficiently developed, remove the negative from the glass. Wash in two or three waters for a few hours; dry with blotting-paper, and immerse each, separately, for ten minutes, in a bath of the following solution:—

Bromide of potassium, 10 grains; water, 1 ounce.

Then wash in water, and dry. The iodide may be removed by means of hyposulphite of soda, in the usual way, twelve months afterwards, or when convenient. If the process has been carefully conducted, four beautiful negatives must be the result. I was ten days working incessantly at Pompeii, and scarcely ever knew what a failure was.

Although the process of exciting the paper may appear somewhat tedious, it must be borne in mind that the operation of iodising, as usually followed in this country, is entirely dispensed with. I may add that the first solution requires to be charged with a little more iodine after preparing a dozen sheets, as the starch and size of the papers absorb it very greedily. Two or three sheets of French paper, which, I believe, is sized almost entirely with starch, are sometimes sufficient to decolorise the solution—forming an iodide of starch.

RICHARD W. THOMAS, Chemist.

10, Pall Mall.

ART IN CONTINENTAL STATES.

PARIS.—Salon of 1852.—We have experienced, these last few years, two experiments which will form eras in the Fine Arts of this country, both of which we think are failures. In 1848, the paintings and other objects of the fine arts were all admitted without the intervention of a jury; this year a jury has acted with unexampled severity. Old and experienced artists, who have paintings in the National Galleries, who have gained successively the three medals, and have sent pictures executed for, and to the satisfaction of, the Government, have been rejected. Lamentation and complaint are heard on all sides, and we think justly. The jury was composed principally of amateurs, the artists having nearly all refused to act. This has been most unfortunate; for if the artists themselves are not there to protect their brethren, the selection is left in the hands of amateurs, picture-valuers, or conservators. How is it to be expected that justice can be done? The numbers given will show the comparison between the last Exhibition and the present:—

1850-51.	1852.
Painting 3150	Painting 1280
Sculpture 467	Sculpture 270
Architecture 107	Architecture 66
Engraving 199	Engraving 141
3923	1757

There were 3750 objects of art sent in this year, so that about two thousand were refused. Some of the changes of this year are much for the better; for instance, the articles sent by each artist being reduced to three, they have generally been placed together. By this arrangement, one can judge, by immediate comparison, the merits of each painter. The aspect, on the first view, is good; but on a closer inspection the want of high Art is lamentably visible, only one first-rate painting presenting itself prominently, and that by a foreign artist; the usual large church paintings; Vernet's "Taking of Rome;" a few good portraits and landscapes; large quantities of second-rate paintings; in short, it is a *salon* which does not elicit the desire to repeat our visit often.

A splendid painting, by Gallait, of Brussels, "Funeral Honours rendered to the Counts Egmont and de Horn," is the *chef d'œuvre* of the year. This painting having been exhibited in Brussels, is known to many in England. It is an impressive and grand performance, well composed, well drawn, and coloured: it unites all the qualities one can desire in a picture. The only other great work is H. Vernet's "Siege of Rome"—the taking of the bastion, No. 8, which was the cause of the reduction of the city in 1849. This is one of the painter's largest works, and treated with his usual talent, but it has a sombre appearance, as if painted with blue, black, and white. No doubt this is occasioned by the time of day—early morning, but it has a heavy appearance; there is also a total absence of the city, which is hidden by intervening rising ground, and the question is asked by the observer, "Where is Rome?"

[Our correspondent has forwarded us a long catalogue of the various works exhibited, but we feel it would be an unprofitable occupation of our columns to fill them with a topic so unsatisfactory as the present year's Exhibition supplies. The almost entire absence of names that have distin-

guished modern French art, is quite sufficient to justify our silence.]

There is little artistic news stirring, the whole of the public attention being drawn to the opening of the Exhibition of Painting. The most important and interesting matter to the man of taste, is the decree for the finishing the Louvre; a task extremely difficult of execution, and which has occupied the minds of every government for a long series of years. The houses in the Carrousel are entirely pulled down, and no doubt this space will be completely cleared very shortly of all the rubbish and building materials there accumulated. The desire to finish the Louvre may be traced back as far as Henry IV. and his reign, and operations have been going on at intervals ever since; no doubt it is reserved for the nineteenth century to realise this important enterprise. The decree fixes five years for the completion of the buildings, and about one million sterling has been voted to meet the expenses. The great difficulty to be overcome is to conceal the differences in the parallelism of the Tuileries and of the Old Louvre; these M. Visconti, the architect chosen, hopes to be able to mask, by means of various pavilions, gardens, galleries, &c. It is rumoured that the government intend erecting scaffolds and painted canvas, in imitation of the project, in order to see how it will look; this is expected to be at a cost of about 800,000 francs, or nearly 31,000*l*.

The *Commission Municipale* of Paris, on the proposition of M. E. Delacroix, has voted the necessary funds for the restoration of ancient paintings, recently discovered under a coat of whitening, in several chapels in the churches of St. Eustache and St. Severin.—Four colossal eagles of a grand character, of white marble, are to be placed at the corners of the Pont Louis XVI.; they are by Cartellier.—Two statues have been placed at the corners of the Exchange; there are to be two more—one at each corner of the building.—On the close of the Exhibition, the building will be used for the *état-major* of the army and National Guard.—A large building is ordered to be designed, for immediate erection, in the Champs Elysées, on the plan of the Crystal Palace: the Exhibition of Paintings will in future be held therein, until the galleries of the Louvre are finished.—Death has suddenly taken two persons, eminent in the administration of the Fine Arts, M. Cavé, director of the Palaces, and M. Ebelmen, director of the manufactory of Sèvres, both by apoplexy.—A meeting of industrial artists has been held to consider the possibility of creating a Museum of Industrial Art; it was composed of MM. Couder, Lienard, Riezier, Clerget, Poterlet, Klagmann, Van Tenac, and F. Pigory.—There has been an auction here, which has drawn together the great amateurs, such as Lord Hertford, Baron Rothschild, Count Pourtales, the Marquis of St. Clou. One would have thought some fine and newly discovered Raffaele or Michael Angelo was about to be submitted to the hammer; nothing of the kind, it was merely some decorative paintings (*dessus de porte*) by Boucher, and brought from the château of Montigny Leucoup, built by Trudaine, under Louis XIV. The decease of the proprietor, the Duke of Stacpoole, was the cause of the sale. Two large panels, pastoral scenes, by Boucher, realised 12,600 francs; four *dessus de porte*, by the same master, 5400 francs; two others, 1236 francs; four subjects, by Oudry, 900 francs; four *dessus de porte*, by the same, two of which were fine, 5190 francs, &c. We think the artists themselves would have wondered to witness what mere decorations sold for; forty years ago the whole lot would not have realised 20*l*.—The President visited the *salon* the evening before the opening day, and purchased pictures to the value of about 30,000 francs; he found himself in concurrence with the Count de Morny who, in his quality of Vice-President of the jury of admission, had priority of view and choice; he has retained a landscape, by Courbet, at 5000 francs; animals, by Palizy, 5000 francs; "A Young Girl," by Sussinberger, 2000 francs; besides two of Couder and E. Frère, and two landscapes by A. Bonheur.

Academy of Sciences.—M. Collomb having collected some fragments of the colours employed in the arabesque paintings of the fifteenth century, in the Alhambra, at Granada, during his visit to Spain, undertook, in concert with M. Persoz, a chemical analysis of their composition. The blue colour, when detached from the plaster to which it adhered, and treated by various re-agents, was found to have been formed of ultramarine. The green colour was found to be composed of blue and yellow. On examination of this blue it exhibited all the properties of ultramarine; the yellow appeared to be an organic body, as a gum or vegetable lac. The quantity of this material in the possession of MM. Persoz and Collomb was so small

as not to allow of their making a more precise determination of its nature. The red colour was evidently formed of vermillion, or sulphuret of mercury.

In a recent communication to the Paris Academy of Sciences, M. Rochas states, that, having had in the course of his travels in the East, the opportunity of examining the statues, sphinxes, &c., discovered by M. Mariette in his recent excavations in the Temple of Serapis, at Memphis, he finds them to consist of soft limestone; which, on exposure to air, becomes detached in scales, producing great deterioration of the statues, so much so that it was found necessary to bury them again in the sands to effect their preservation. In order to ensure the safe transport of these statues to France, M. Rochas has recommended M. Mariette to adopt a process of silicatisation, consisting of the application of silica in such a condition to the limestone of which those statues are formed, as to produce a silicate of lime, and thus give the required solidity to these interesting memorials of antiquity. M. Rochas recommends the application of the same process to the preservation of public edifices constructed of soft limestone. MM. Cordier, Elie de Beaumont, and Dufresnoy, have been appointed as a committee to examine and report on M. Rochas' silicatisation process.

Every day brings forward some hidden and interesting *morceau* of old Paris. On destroying a shed used as a warehouse for goods, in the Rue Jean Tison, several beautiful sculptures have been brought to light, belonging to the same building, and which formerly decorated the front of the house; in an interior court-yard, also, a square tower, date about the thirteenth or fourteenth century, which served as a case for a spiral staircase, leading to four large rooms, having ceilings richly carved, with carved oak beams, and windows ornamented with arabesques, the whole bearing testimony to the importance of its former inhabitants; the walls of this antique "manoir," built in brick and stone, are in excellent preservation. This house was most likely the dwelling of the family of Jean Tison, or of Robert Bailleul, in 1271, 1300, and 1315, it is uncertain which: it likewise formerly formed part of the hotel of the Chancellor de Morvilliers; and was also inhabited by Gabrielle d'Estrées. This, with the Hôtel d'Angeville, and the ancient convent of the Oratoriens, will all shortly disappear, being directly on the line of the Rue de Rivoli, which will extend from the Place de la Concorde to the Boulevards.—Another interesting part of Paris for antiquarians is the Pays Latin. In the Rue des Mathurins they are now pulling down the houses on the south side; the houses Nos. 11 and 12, are very ancient, had pointed roofs, and what the French call "Pignon sur Rue," from whence their proverb to express a rich man, "Avoir Pignon sur Rue;" another house in the same street, forming No. 1, Rue des Maçons Sorbonne, is still more ancient, and was formerly a chapel belonging to an hotel formerly occupied by the princes of the House of Lorraine (branch Joinville), known under the name of "Ducs de Guise;" two large Gothic windows testify the importance of this building.

ANTWERP.—On Good Friday, a sumptuous dinner was given to thirteen pilgrims, recently returned from Rome, at St. Julian's. Among the most interesting dishes offered to the pious guests, was a representation of the taking down from the Cross of the Saviour, modelled in *butter*, by a renowned sculptor of the city, M. Joseph Geefs.

M. Wuyts, a wealthy wine-merchant of this city, has recently re-decorated his mansion in an elegant manner externally and internally "*d la renaissance*;" and added to it a spacious picture gallery. This gallery is filled with a tolerable extensive collection of ancient and modern Art. Among the former is a repetition of one of Raffaele's holy families, which Frederick Wagner of Nuremberg is now engraving; there are also some choice specimens of the old Dutchmen, and a goodly sprinkling of the modern painters of Belgium, principally however of pictures by artists of Antwerp. M. Wuyts is the possessor also of one of the most singular specimens of human industry and patience that any man could devote himself to execute. It consists of a pyramid about a foot high, composed of 229 articles of cooperage such as barrels, tubs, pails, &c., all constructed of staves and hoops, to the number of nearly three thousand separate pieces, the entire mass weighing only 15 ounces. These minute articles are arranged in a dozen or more circular tiers, and the singular part of the construction is that one stave of each separate tub, &c., is carried continuously to form part of an upper and under one, rendering the construction of the whole a matter of the most extraordinary difficulty.

MINOR TOPICS OF THE MONTH.

PROPOSED MONUMENT TO THOMAS MOORE.—A meeting has been held in Dublin, presided over by Lord Charlemont, and attended by a large number of the "celebrities" of Ireland, to render homage to the memory of the great poet. At present, the movement has not extended beyond the country of the poet; but we imagine that arrangements will be made by which his friends and admirers in England may participate in the honour of erecting a statue in the city of his birth. The speeches were eloquent in his praise. The subject, indeed, is one that could not have failed to excite the feelings, to touch the heart, and to prompt the tongue, of all Irishmen; and we trust the meeting will be followed by practical results. A list of the committee has been issued; it contains about seventy names. If energy be exerted, a very considerable sum must be collected; and there can be no doubt of its being largely augmented in this country. It is probable, however, that many may be disposed to wait until they see what Ireland means to do; and we hope we may be very soon supplied with evidence of earnestness in this cause—national, as it is, and universal as it ought to be; for if Moore at times,

"to party gave up what was meant for mankind,"

his fame is assuredly that of his country, and no author of any age has been more emphatically linked, heart and soul, with the land of his birth. This is, then, a glorious opportunity for Ireland. It may be the means of removing that reproach—self-admitted—to which Ireland has ever been subjected, of neglecting its worthies, and making nought of the lessons taught by example. There is far too much force in the remark made by Mr. O'Hagan, Q.C., at the meeting referred to:—

"Looking at the monuments in the streets of this our beautiful city, which attract the notice of the stranger, we see great men worthily glorified there; but these monuments stand forth, as it were, in silent condemnation of us for neglecting the children of our own soil, and if we did not look beyond them, would it not seem to indicate either that there have been no Irishmen deserving of public honour, or that in Ireland the only man who ought to be unhonoured is an Irishman."

Upon this subject it would be easy to dilate; but our duty now is only to offer such aid as may be desired to sustain the project in view, and to carry it out worthily. Enjoying, as we did, the personal friendship of the poet, and with delicious memories of happy days passed under his roof, our debt to him is large; gladly shall we pay a portion of it, if we be directed how best this may be done.

LORD JOHN RUSSELL has undertaken to write the life of Thomas Moore, and to edit the journal which, as we stated some time back, the poet kept with great regularity. His lordship, in undertaking this task, complies with the request of his deceased friend, as expressed in his will. The materials will be very ample, for, independent of the journal referred to, the poet for several years prior to his death had collected from his friends many letters written by him to them at various times.

THE GOVERNMENT SCHOOL OF DESIGN.—During the past month, meetings have been held by nearly all the councils of the provincial schools. Messrs. Cole and Redgrave have received such unequivocal proofs of what is intended to follow the course they announced, that they have essentially changed their plans and altered their position. These hints from the country are not the only hints these gentlemen have received. Early in the past month, Mr. Wornum had been suspended by Mr. Cole; protests and explanations compelled his restoration—of course, with augmented strength; and he is to pursue all his plans uninterruptedly, and without interference. It will be at once seen, that inasmuch as Mr. Wornum and Mr. Cole are, on the subject of instruction in Art, "far as the poles asunder," a power has been at work to hold the balance, which fortunately Mr. Cole cannot command or control. Mr. Herbert, it appears, has not resigned, but waits his dismissal, declining to

"go," except upon compulsion. Farther than this, we may not report at present; but our readers may be assured that we shall jealously watch, and anxiously labour to protect, the interests of the many who are abiding the issue of proceedings now pending, with very great apprehension, with little hope, and with no confidence.

THE AMERICAN GREAT EXHIBITION.—We have received very many communications on this subject. We can but do what we have already done—warn emphatically as to the duty of caution. The Exhibition is in no way national; it is simply a bazaar—a private speculation for private gain. A legislative enactment creates it; but such enactment is neither more nor less than a legislative permission. The works exhibited are to be "in bond" without payment of duty, until sold; but this is a privilege which any merchant might enjoy. It is clear that the authorities in America anticipate some danger; for they are nervously anxious to have it clearly understood that Government is in no degree responsible for the issue. It is not yet even certain that the Exhibition will take place, for the money is not yet collected.

GEMS OF THE GREAT EXHIBITION is the title given to a series of internal views of the Crystal Palace with its late contents, which Mr. G. Baxter is producing by his patent process of printing in oil. Two subjects have already made their appearance, and they certainly surpass all his former clever and ingenious efforts; we can only compare them to very highly finished pictures on ivory, so delicate and soft is their general tone, and yet rich and powerful in colour. These views have been taken to exhibit some of the most popular groups of sculpture in the foreground, which are brought forward with infinite beauty and accuracy of drawing. They are altogether arranged with much artistic feeling, and are in every way worthy of the name which the inventor has given to them.

THE EXECUTIVE "TESTIMONIAL."—As we surmised, this affair is a failure; although a small amount has been gathered since the arrangement for its division. Some very startling facts on the subject have been communicated to us—concerning which we may possibly consider it right hereafter to enlighten our readers.

JENNY LIND.—Madame Goldschmidt (until recently Miss Jenny Lind), designs to visit Europe in the summer of the present year, probably in the month of June. She will, of course, be accompanied by her husband, and it is not unlikely they will give a series of concerts in London on their way to Germany. It is not, however, their intention to reside permanently in Europe, for they have purchased an estate of remarkable scenic beauty in the States, and this they will no doubt consider as their home.

MR BURFORD'S PANORAMA of Salzburg is the Easter offering which he annually presents to the public, and a very beautiful picture he has made of this far-famed locality, considered as the "Eden" of Germany for its noble and lovely scenery. The view is taken from an isolated point of rock in advance of the old castle on the Monchsberg, which completely overhangs the ancient city, and extends over a range of country filled with luxuriant plains and gardens, and surrounded by a vast amphitheatre of hill and mountain. The site therefore has been well chosen for pictorial illustration, and Mr. Burford with his able assistant, Mr. H. C. Selous, has done it full justice. The scene is represented under the influence of a mellow sunlight, indicating warmth but not heat; perhaps it would have been somewhat less generally monotonous had it been varied in parts by a few reflected clouds; this, however, is purely matter of taste. In his distances, the artist seems to have excelled all his former efforts; the solidity of his barren rocks, the fresh verdure of the green mountains, and the fertile meadows, bear the unmistakable impress of nature; while his architecture in the foreground is grand, firm, and imposing. The work altogether realises a scene which carries the spectator without any stretch of imagination at once to the veritable spot;—

TESTIMONIALS TO DR. CONOLLY.—This eminent physician, whose labours in the cause of those

afflicted with the most terrible of maladies, the loss of reason, have rendered him a public character whom all men should delight to honour, has recently received valuable and tangible proofs of the estimation in which he is held by a considerable portion of the community. A large party of ladies and gentlemen, headed by the Earl of Shaftesbury, a nobleman ever foremost in the cause of philanthropy, assembled at Willis's Rooms to present the Doctor, first, with an admirable three-quarter length portrait of himself, painted by Sir J. W. Gordon, President of the Royal Scottish Academy; secondly with an engraving, by Mr. W. Walker, from the picture; and lastly with a superb piece of plate, manufactured by Messrs. Hunt and Roskell, illustrative of the subject-matter which has called forth this liberal recognition of Dr. Conolly's services on the part of the subscribers. Our space precludes any description of this elegant and appropriate gift; it must suffice when we say that in design and execution it is a fine example of Manufacturing Art, both in design and execution. The engraving is likewise intended for distribution among the subscribers. One of the most flattering and agreeable features of the meeting was the presence of so large a number of distinguished medical men, who thereby testified how highly they appreciated the Doctor's services on behalf of the insane.

MR. S. PROUT.—We see by a paragraph in our advertising columns, that Messrs. Sotheby and Wilkinson have received instructions to dispose of the unfinished drawings and the sketches of this highly esteemed artist, whose works are unique of their kind. Of the former we believe there are very few, and of completed pictures none, as they were generally sold almost before they left his studio, and he had worked but little from the period of the last Exhibition till his death. His sketches, however, are numerous, and will serve as valuable reminiscences of his genius; we shall therefore expect to see them eagerly sought after.

DESTRUCTION OF VALUABLE PICTURES.—A fire broke out a week or two since at some warehouses in Billiter Street, where were deposited some important pictures, belonging to a gentleman of Seville, which had been brought over for sale. They were unfortunately all consumed in the conflagration; among them, was a fine Murillo, and other works of considerable estimated value, if we may judge by the insurance effected upon them, amounting to 11,000*l*.

SIR JOSHUA REYNOLDS.—It is not, we believe, generally known that there is in existence a portrait of Sir Joshua drawn in crayons by himself. It is in the possession of Mr. Cribb of King Street, Covent Garden, to whose father it was presented by Reynolds in 1790. The elder Mr. Cribb was picture-frame maker to the president. Though but roughly sketched, this portrait is wonderfully effective, presenting a solidity of substance, so to speak, that could not be excelled by any painting. The expression of the whole countenance, and especially the lines about the mouth, bespeak in a most marked degree the mind of the great artist, and his amiability of character: indeed no other portrait that we know of reflects so satisfactorily his genius and his heart. So unique and valuable a memorial, ought scarcely to be left in private hands; the fittest place for it is the National Gallery, and some effort should be made to get it transferred thither.

MOORE'S PATENT VENTILATOR.—It is needless to insist on the value of fresh air, or the manifest absurdity of excluding it from our dwellings; the only excuse being the difficulty of preventing unwholesome draughts; we have therefore been much pleased with a simple plan, by Mr. Moore, for securing proper ventilation by means of overlapping sheets of glass, which, when closed, are air-tight, and, when opened, admit only an upward draught, and never allow the entry of rain-drops. They are regulated like a Venetian blind, and are altogether remarkably simple and effective.

COPYRIGHT IN FOREIGN DESIGN.—A case arising out of our publication of the "Illustrated Catalogue of the Great Exhibition," has recently come before us; and although we had no doubt

as to the side whereon lay both law and equity, we deemed it of so much importance as to take counsel's opinion thereupon; this opinion entirely confirms our own. The question will be sufficiently understood by the counsel's remarks, which we subjoin:—"A foreign manufacturer permits an English journalist to inform the public of a new pattern or design; an English manufacturer, seeing the design, registers it as his own; another manufacturer of similar goods also works up the same pattern in his article, whereupon the party who has registered the foreign design as his own original invention, threatens the other with litigation. It is clear that an English manufacturer, by registering a design invented by a foreigner, who has permitted a journalist to communicate to the public a drawing of his pattern, can acquire no *exclusive* right to use such pattern. The fact of registering is a *nullity* calculated to impose on the simple. The exclusive right to the design remains in the foreign inventor, if he chooses to claim it by registering in England, unless he has allowed so long an interval to elapse as to raise a presumption of acquiescence in the use of it by others here, or a dedication of it to the public. The principal ground of a copyright is the originality of the inventor. But a party who sees a drawing in a book is free to use it until registered by the original inventor here, or unless restrained by international copyright. It is a maxim of law, that a party can only recover against another upon the strength of his own title." And, while referring to copyright in designs generally, it will not be out of place to mention that the Court of Queen's Bench, some short time since, on an appeal from a conviction for printing a design for buttons, decided that, under the 5th and 6th Vict., c. 100, two known designs might be so combined as to form a design coming within the protection of the Act, and they confirmed the conviction accordingly.

THE ART-UNION OF LONDON.—The annual meeting of the subscribers to this society for the distribution of prizes was advertised to take place at the Lyceum Theatre on the 27th of the past month, after our present number was at press. We shall give the result in our next.

PALMER'S PATENT ENLARGING CAMERA.—A gentleman of the name of Palmer has long been engaged upon the construction of an instrument to permit the copying of any object, or series of objects, upon either a larger or smaller scale than the original. He has at length succeeded in the most perfect and satisfactory manner; so much so, indeed, as to startle us with the astonishing effects produced by his process. Next month we shall be in a position to speak more fully on the subject; at present we merely announce the fact as one that every artist and art-manufacturer ought to be acquainted with.

TO AGED GOVERNESSES.—A lady, who has a presentation to the asylum for aged governesses, desires to give preference to the widow, sister, or daughter, of an artist. The lady must be above the age of sixty, and must have spent part of her life as a teacher. The institution is, in all respects, admirable; it is a happy home, replete with all the comforts that age requires; the inmate is treated with the respect to which she is entitled by a career of useful and honourable labour; and the position is one which in no way lessens the feeling of honourable independence. Communications may be made, by letter, to A. M. H., office of the *Art-Journal*, 8, Wellington Street, North.

THE GREEK SLAVE.—Mr. Copeland is about to add to his series of beautiful porcelain statuettes, one of Powers' well-known figures, which will doubtless rival, if not exceed, in popularity many that have preceded it. A mould was made, by Signor Brucciani, from the original, when it stood in the Crystal Palace, and casts have been taken from it, one of which may now be seen at Mr. Copeland's establishment in Bond Street: it is a highly successful copy. The cast is to be reduced by Mr. Cheverton's instrument to the size proposed for the statuette.

A MISTAKEN WILKIE.—Some forty-five years ago, an artist in Edinburgh, now living, painted a small picture, which he sold for 5*l*. It had the manner of Wilkie—his contemporary and fellow-student. Very recently that same picture

was sold for 350*l*., as a production of the renowned painter of Scotland. This circumstance should serve as a caution to picture-buyers.

THE HOSPITAL FOR CONSUMPTION.—We are desirous of directing attention to the annual festival of this most excellent charitable institution, which is advertised in our columns for the 5th of May. Our journal has always been open to urge the claims of the Hospital for Consumptive patients, because we have ever considered it as eminently entitled to public support; and we are again impelled to do so in the hope of drawing forth some assistance to enable the committee to finish the good work they have begun. The new wing of the building, now in course of erection to accommodate at least a portion of the numerous applicants for admission, is rapidly rising: the committee have sufficient funds in hand to defray the expenses of the carcass, but they require about 5000*l*. more to complete and to furnish it—a sum which we trust they will not long be without. The number of patients' names on the books of the institution is now about one hundred and thirty-seven; of course this would be largely increased with the additional accommodation we hope, ere long, to see afforded. A sanatorium for convalescent patients is being established at Bournemouth, in Hampshire; so that the managers of the hospital are using every exertion to restore health to the sick, and strength to the weak.

SCULPTURE.—The patronage of this noble Art in our own country is singularly small, and its professors consequently find it a very unremunerative study; but we have through one of them, lately obtained facts little to the credit of our wealthy class. We are assured that it is not uncommon to order busts and figures in the plaster model, and then transport that model to Italy, where marble and labour are cheaper, and get the bust or statue executed there. By this unpatriotic mode, the thought and labour is taken at a small price from the English artist, and the more simple and remunerative part placed in the hands of strangers.

RAILWAY SIGNALS.—Those important preventives of danger have recently been much improved. Mr. Tyer's patented signals evolve a new system of communication with trains at long distances, by the agency of voltaic electricity, enabling the driver to receive a signal long before he can see those at the station to which he may be approaching; it will thus enable him to be cognisant of danger two miles distant, and stop a train when going at its fastest speed. The indications being made by words, not signs, error is avoided, and its improvement over the present system also consists in one code of signals being used under all circumstances.

ANECDOTE OF B. R. HAYDON.—It was generally allowed that Haydon was a better lecturer than painter, his literary knowledge was considerable, and he was a great buyer of books. Some few weeks before his death, he called on a bookseller of whom he frequently purchased, and brought a packet he had recently obtained from him, which he returned, remarking "I will keep these no longer, I find I am too poor to pay for them, though I much want them; but you shall not be inconvenienced by my necessities, take them, and make a better market elsewhere."

THE CRYSTAL PALACE.—However the discussion may terminate, one thing is certain—the structure will not be lost to the public; but will be applied to public purposes somewhere or other. We are in possession of facts on the subject which it would be premature to publish. Perhaps, all things considered, this course will be the best. The difficulties in the way of continuing the building in Hyde Park are many; if purchased, it must be, of course, out of the "surplus" fund: if to be kept up it must be by some means which the public must be called upon to supply. We do not mean to enter into this subject at all: our own opinions are with those who demand the removal of the building; but there are very strong arguments on the other side: and unless we gave both, and considered the subject at length, and in all its bearings, we should add little in the way of information, and have no hope of throwing any new light on the subject. It is unfair, however,

to make the present Government responsible for the issue: it is well known that the late Government, Lord Seymour especially, had sternly resolved upon the removal: and we must say, that Messrs Fox and Henderson by converting the edifice into a sort of Jullien Promenade, as they did at the beginning of April, strengthened very essentially the arguments of those who contend for restoring the Park to the state in which it was before the idea of the Exhibition of 1851.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—We never attended a more agreeable anniversary meeting of this excellent and praiseworthy institution, than that held on the evening of April 3rd, at the Freemasons' Hall. The chair was occupied by the Earl of Carlisle, who was supported by Sirs C. L. Eastlake and W. Ross, Messrs. Roberts, Uwins, Leslie, Cockerell, Egg, E. W. Cooke, &c., &c., of the Royal Academy; Mr. Robert Chambers, Mr. Bell, M.P., and a large party of artists and of gentlemen associated with the Arts: about 140 sat down to dinner. The noble chairman advocated the interests of the Society with more than his accustomed eloquence, dwelling much upon the fluctuating patronage to which Art is liable, and upon the still more uncertain tenure by which any artist holds his position, or is even able to maintain a family solely dependent upon the labours of his own hands. These labours, a long-continued illness, a slight accident to the member that works out his ideas, an entire prostration of the energies or the intellect produced by that sickness which arises from hope deferred, (and we have known instances where each of these causes have so resulted,) may in a very short time terminate, at least for a period sufficiently lengthened to cause actual distress. Other professions and few trades are subject to similar casualties. It is under such circumstances that this Institution steps in to extend its charities to "distressed meritorious artists, whether subscribers to its funds or not, whose works have been generally known and esteemed by the public, as well as to their widows and orphans"; merit and want alone constituting the claims to its benevolence. We find from the last year's report placed in our hands on this occasion, that during that period sixty-three cases have been relieved to the amount in the aggregate, of 822*l*., while from the establishment of the Society in 1814, 14,483*l*. have been distributed. We are annually called upon to urge the claims of the Institution to public support; we know of none better entitled to it; for there is no class from whom the public generally derive more solid and satisfactory delight than the works of the whole artistic body of the country offer. It would therefore gratify us exceedingly to find the funds of this charity largely increased by the voluntary contributions of those who can well afford to assist it; a great portion of its revenue arises at present from the subscriptions of parties more or less connected with Art, but there are other sources to which it has a legitimate right to look for aid, in common with other benevolent societies, but which hitherto have not supplied that assistance in an equal proportion; we mean the community of the wealthy and influential.

PICTURES BY RUBENS.—Mr. Smith, the editor of the "Catalogue Raisonné of the Dutch and Flemish Painters," has directed our attention to a paragraph in the March number of the *Art-Journal*, in which he considers we have drawn an incorrect inference as to the number of pictures stated in his book to have been painted by Rubens. But we merely remarked that Mr. Smith enumerates 1800 as assigned to this painter, without mentioning the writer's belief or otherwise, as to the authenticity of the whole. We expressed our own doubts on the subject, and, had the "Catalogue" been by our side when the article was written, we should most certainly have added the opinion recorded in that work, which confirms our own. It was never our intention to question the accuracy of the "Catalogue," which we have ever regarded as a valuable book of reference, compiled with labour, research, and judgment, and from which we have often derived much assistance.

REVIEWS.

THE HOLY FAMILY. Engraved by A. BRIDOUX, from the Picture by MURILLO. Published by T. M'LEAN, London.

We will not assume so much as to say that the efforts we have made for some years past to induce our principal print-publishers to extend their speculations occasionally beyond the limited walk to which they have hitherto been restricted, have, in themselves, led to this result; but one thing is certain, and that is, that our print-shop windows have, of late, put on a better appearance, and have shown a more dignified presence than the stable-yard and kennel afford. This must be matter of real satisfaction to every lover of that order of art whose aim is to elevate the thoughts, direct the understanding, and influence the heart wisely and worthily. Art, like literature, is intended to subserve various ends; if, in reading, we wish to be amused, one takes up a novel, or a book of light and pleasant travel, or a record of gentle musings which some poet-mind has "wedded to immortal verse;" but if we require knowledge, instruction, nourishment for the intellectual capacity, we resort to volumes of a totally different character. And art, in its varieties, works out the same results on the mind, which, in order to have substantial benefit, must be supplied with substantial food. There is a time, too, when even the most craving after pleasant nothings become satiated with the feast, and turn from it in search of novelty, though it seem to offer, at first, little or no temptation: still solid excellence must, in the end, force itself into notice, and demand that attention which the wise will not, if they could, refuse to accord it, till the mind, "growing by what it feeds upon" and contemplates, acknowledges the power of that excellence, and luxuriates in the new enjoyment it has discovered. In everything man is the creature of circumstances, moulded and fashioned by his fellow-men, so far as earthly matters are concerned, and imbibing good or evil according as he associates with all of either, in what he sees, acts, and feels.

If these facts are admitted, it will scarcely be denied that there are two classes in the trading community whose transactions have no inconsiderable influence upon society at large, and who cannot but be regarded as agents deeply responsible for the moral and intellectual well-being of society; we mean the publishers of books and prints. They are the men who possess, to a very great extent, the means of advancing or withholding the best interests of the community. And a high prerogative is theirs when exercised in a right and elevated spirit, inasmuch as in their hands are the instruments by which the public mind is operated upon; they are, indirectly, the educators of the people. Of how much importance, therefore, is it that what they place before the people shall be such as will minister to their moral and mental advantage. It is a well-known fact, and none are better acquainted with it than the publishers themselves, that the character of a publishing house is generally estimated by the quality and character of the works it puts forth; and every firm takes especial care that it shall not suffer in public estimation by the production of anything,—so far as judgment and taste can guard against the evil,—which will tend to lower its position.

These remarks will scarcely be deemed irrelevant to the consideration of such an engraving as that which Mr. McLean has here brought before our notice, an undertaking for which he certainly deserves our warm commendation, even if had it been produced less worthily than it appears to us. The picture from which it is taken must be familiar to the frequenters of our National Gallery. It is one of the latest works which Murillo, who stands almost at the head of the Spanish school in historical painting, executed, and was painted, at Cadix, for the Marquis of Pedraso, probably about 1673-4. It continued in the family of the Marquis till the occupation of Spain by the French armies, when it was brought to England, and, after passing through various hands, was purchased by the British government with Rubens's "Brazen Serpent," jointly for the sum of 7350*l*. Cean Bermudez states that in 1708, it was valued among the effects of the Pedraso family at 600 crowns only; but a century caused a wonderful increase in the value of good pictures by the old masters. It is quite unnecessary to describe a work so widely known as this is. The only objection to the composition is to be found in the attempt to personify the Deity, which would not be tolerated in any artist of modern times, though it was not considered reprehensible, and was frequently done by the old painters up till the end of the seventeenth century, and occasionally by some even

beyond that period. M. Bridoux, a very eminent line-engraver of the French school, has executed a plate of a large size, commensurate with the importance of his subject: his lines are laid in with remarkable force and freedom, nor has he neglected to give those portions of his work which require it considerable delicacy. Had he carried this out still more in the flesh tints of the three principal figures, we think they would have been greatly improved, and a better effect would be produced by contrast. Nevertheless, it is a fine example of the engraver's art, which we shall rejoice to see followed by others of a similar class; and, without desiring to exclude foreigners from a share of British patronage, from the hands of a British engraver.

CAXTON READING HIS FIRST PROOF-SHEET. Engraved by J. BACON, from the Picture by E. H. WEHNERT. Published by HERING & REMINGTON, London.

To represent pictorially the first essay in the noble art of printing is a subject worthy of any painter, and well did Mr. Wehnert grapple with its difficulties in the fine drawing he exhibited, two or three years since, in the gallery of the younger Society of Water-Colour Painters. The composition of this work is admirable, based upon principles which we find so forcibly carried out in the pictures of the old German and Italian masters. Caxton is seated in the foreground, reading the first impression from his printing-press, which has just been "pulled" and handed to him by the pressman: he examines it very closely, but evidently with full satisfaction. Around him are grouped Richard Pynson, Wynkyn de Worde, and other assistants whose names are recorded among the earliest practisers of the Art; and the scene is exhibited in one of the old chapels of Westminster Abbey, in which Caxton was permitted to carry on his labours. It is long since we saw an engraving that has pleased us so much as this, both in subject and quality; a few more of like character would go far to redeem our school of Art from the reproach cast upon it by the foreigner, when he tells us that it exhibits neither mind nor elevation of character.

THE RUBBER. Engraved by L. STOKES from the Picture by T. WEBSTER, R.A. Published by T. M'LEAN, London.

A subject this of a totally different character from the other we have just noticed as emanating from Mr. M'Lean's establishment. Mr. Webster painted the picture and exhibited it at the Royal Academy some three or four years since, where it attracted much attention from the quaint and humorous manner in which the story is told. The scene is laid in the interior of a cottage; the place is too quiet, and there is an absence of all the usual accessories to be found in a village ale-house, to justify the supposition that the quartet who are having a "quiet rubber," have assembled where villagers are accustomed to congregate after the labours of the day. The players are three elderly men, and one younger; and it would not be difficult to fix the calling and position each respectively holds in the locality, nor the winning and losing sides in the game, so admirably are the characters drawn. The old man sitting with his face towards the spectator is evidently bent upon throwing a card which will decide the fortune of the game, and his opponent to the left awaits the issue with unmistakable signs of dissatisfaction: in short, the whole of the figures, players and lookers on, are inimitably portrayed. The management of light and shade which was so effective in the picture tells with equal, if not greater, force in the engraving; the reflected lights bearing with infinite force on the figures and the objects immediately about them. The old Dutch painters very frequently painted subjects of this description, but we have never seen any to surpass this in individuality of character and in expression. The only work at all comparable to it in these qualities, is Mulready's celebrated "Whistonian Controversy."

THE HAND, ITS MECHANISM AND VITAL ENDOWMENTS AS EVINCING DESIGN. By Sir CHARLES BELL. Published by J. MURRAY, London.

The publication of this learned and elegantly written book, in a form more extended and yet cheaper than as it first appeared among the Bridgewater Treatises, will be duly appreciated. It would be idle to offer, at this distant date, any eulogy of a work whose reputation has been so long and fully established; but we would unhesitatingly say to those who have not hitherto been induced to look into its contents; "do so at once, and—if read in the spirit which should be brought to bear upon the perusal of a work so intellectually

composed, and so morally profitable, such reading cannot fail to make you a wiser and a better man." Now if we only for a few moments reflect that the hand is, so to speak, the mechanical medium by which knowledge, of whatsoever kind, is communicated by one individual to millions by the processes of writing, printing, &c.; and that the Arts, in all the beauty of painting and sculpture, and in the magnificence of architecture, are dependent upon the same insignificant portion of our bodily framework, its actual importance must be at once admitted. In fact the hand that plans and originates would only be conjuring up shadows, if the hand were not ready to obey the will of the designer, and thus to give his thoughts tangibility, form, and substance. By this power man is accommodated to every condition through which his destinies are to be accomplished. It certainly is not essential that all of us should be skilled in the anatomy of the human frame, but the more we know how curiously and wonderfully we are made, and with what wise and perfect adaptation to its functions each part of our organic system is constructed and made to act, the more our surprise will be excited at the intricate machinery at work within us, and the deeper should be our reverence for that unseen yet mighty power that created it and keeps it in motion. Books of such a character as that now before us are effectual antidotes against theological scepticism, even if read only by the light of reason; they who bring higher aids to the study will undoubtedly have their faith confirmed. The value of the present edition of this work is greatly enhanced by considerable additions, bearing on the subject, from Sir C. Bell's notes to Paley's "Natural Theology," edited by Lord Brougham, as well as from a book entitled "Animal Mechanics." It is also illustrated with numerous woodcuts referring to the subject on which it treats.

VIEWS IN SOUTH AMERICA. From Original Drawings made in Brazil, the River Plate, the Paraná, &c. By W. GORE OUSELEY, Esq. Published by T. M'LEAN, London.

Mr. Ouseley, it would seem, found leisure from his diplomatic duties at the court of Brazil and the States of La Plata, to use his pencil amid the beautiful and varied scenery which these countries afford, and he has done so with no inconsiderable amount of judgment in the selection of subject, and of skill in his manner of delineating it. To those who like ourselves, are debarred the privilege of roaming at large wheresoever we will, such publications as this afford great pleasure, and we are not quite sure that they do not possess an advantage over the works of the professional artist in their actuality, for an amateur would scarcely venture to take such liberties with his subject, as does too frequently the latter, when he aims at making a picture. We do not say that Mr. Ouseley has not attempted to do this, for he has, and succeeded in his efforts; but his sketches look like veritable localities, unadorned by imaginary beauties. One of the most striking features in the majority of these views, is the variety and magnitude of the vegetable world introduced into them; the noble bananas, palm-trees, and others, with their numerous parasites and singular air-plants swinging in long tufts, or as single streamers in the breeze; the graceful yuccas and gigantic cacti, &c., &c., wonderful to the eye of the European, as they are seen to grow luxuriantly beneath the temperature of a tropical sun. Mr. Ouseley's representations of these would almost prove a study for the botanist, so faithfully they appear to be represented.

THE CHAPEL OF ST. ANTHONY AT MURCHLY. Published by A. HILL, Edinburgh, and P. and D. COLNAGHI, London.

Had we opened this volume without glancing at the title-page, we should certainly have supposed it illustrative of some early mediæval continental structure: instead of which, however, the "Chapel of St. Anthony" is an edifice erected some five or six years since on the estate of Sir William Drummond Stewart, Bart., in Perthshire. This gentleman is the descendant of an ancient Roman Catholic family, and he has built the chapel in a style of gorgeous magnificence worthy of the creed he professes. The style is early English, or what is more generally known as Norman; the building is most richly decorated and fitted up. The architect is Mr. Gillespie Graham, and the paintings and decorations have been executed from the designs of Mr. Christie, A.R.S.A., to both of whom the greatest praise is due for the taste and skill each has respectively shown.

The large folio volume now on our table illustrates this beautiful edifice as a whole, and in its

various principal details. The latter are executed in chromo-lithography by F. Schenck, of Edinburgh, and are very fine specimens of this Art: the large plate showing the altar and the altar-piece of the "Vision of Constantine" is one of the richest examples of coloured printing we have ever seen. It was put on the stone by Ghemar, also of Edinburgh. Indeed no expense has been spared in the production of this series of plates; while we must accord to the chapel itself, as it is here represented, the character of one of the most beautiful sacred edifices of modern times.

LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Translated from the Italian of GIORGIO VASARI. By Mrs. J. FOSTER. Vol V. Published by H. G. BOHN, London.

With this volume Mrs. Foster has brought her long and laborious task to a close, and well has it been accomplished. So indispensable are the writings of Vasari to all who desire to make acquaintance with Italian Art, that we wonder no earlier translation had appeared; but that we now have amply compensated for any inconvenience we may have experienced by the delay, and will doubtless be so estimated by others. Having offered our word of approbation upon the previous volumes as they were severally published, it is unnecessary for us to repeat our opinion as to this one especially, which, containing among other names those of Michel Angelo and Titian, will not be found to contain less interesting matter than either of its predecessors. An index of reference to the entire series, which we suggested should be given on its completion, being now appended, there is nothing more we need desire in connexion with the work, which ought to become a text-book with every artist and lover of Art.

MEMORIES OF THE GREAT METROPOLIS. By F. SAUNDERS. Published by G. F. PUTNAM, New York.

The compiler of this little book has drawn largely, but with due acknowledgment, upon sources that originated in the Great Metropolis itself; the works of Leigh Hunt, Peter Cunningham, Charles Knight, &c., &c.; from which, coupled with his own intelligent observations, he has put together a very agreeable history of London, past and present, from the Tower to the Crystal Palace. He seems to have omitted nothing in his descriptions which a stranger would desire to see, interspersing his narration with anecdotes of remarkable personages whose memories are for ever associated with particular localities. And, inasmuch as he writes in a truly candid spirit, sensibly impressed with the vast interest which attaches to the modern Babylon, we can safely commend the volume as a pleasant and instructive guide-book.

GENERAL VIEW OF CHESTER. Drawn by J. M'GAHEY. Published by CATHERALL, Chester.

An enterprising local publisher has here perpetuated one of the most interesting of our old cities in a satisfactory manner. The view is most carefully executed, in tinted lithography, by M'Gahey, and is done after the old fashion of "bird's-eye views," recently reintroduced by French artists, who have represented their principal cities *en ballon*, as they term it. It enables the artist to give such a view as Don Cleofas had over Madrid, as narrated by Le Sage in his immortal "Diable Boiteux;" every house and street is looked upon, as if the spectator were in the clouds; and the most perfect idea is thus formed of the city, its suburbs, and the country around. It is a curious print, and a valuable record of Chester as it is.

FAIRFORD GRAVES: A RECORD OF RESEARCHES IN AN ANGLO-SAXON BURIAL-PLACE IN GLOUCESTERSHIRE. By W. M. WYLLIE, B.A. Published by J. H. PARKER, Oxford.

The study of antiquities in the present day is unquestionably characterised by a more philosophic spirit of investigation than we were accustomed to see years ago. It is not merely collecting curious and rare objects, and barely describing them, that will now satisfy the requirements of the student; and less still that dreamy, erratic, untrue guess-work, which characterised the older writers. We may attribute the change to the style and conduct of such works as Douglas's "Nenia Britannica," and Hoare's "Ancient Wiltshire," in which the scattered fragments of past ages were sought, recorded, and figured, not merely as "curiosities," but as illustrations of men and manners, and the pre-historic annals of our forefathers. Since then, the investigations at home and abroad have been

compared, and much new light thrown on the habits and customs of our Pagan forefathers, as exhibited in their native homes, and found shadowed forth in their English graves. Mr. Wyllie's labours have been wisely conducted in the same manner, and he has collected from his researches valuable addenda to the mass of information respecting the early Teutonic races. It is communicated to us in a healthy and pleasant tone, exhibiting much research and enthusiasm. It is fortunate that he chanced to become acquainted with this interesting locality in time to secure the materials for his volume, which is an acceptable addition to an obscure page in our history. The book is well illustrated by engravings of the antiques thus exhumed.

THE ART OF FIGURE DRAWING. By C. H. WEIGALL. Published by WINSOR & NEWTON.

A little book of elementary general rules, which may be put into the hands of the young beginner to assist his studies. We have little faith in the efficacy of such publications to teach art, by themselves, but they may be used advantageously as helpers, inasmuch as theory and practice must be combined to reach success.

MONUMENTAL BRASS FOR THE OFFICERS WHO FELL IN THE BATTLES OF THE PUNJAB. By J. W. ARCHER. Published by T. M'LEAN.

This "brass" was displayed in the Great Exhibition last year, and is to be erected at the expense of Viscount Hardinge, in the church of Feroz-poor, to the memory of the officers of his lordship's staff who fell in the battles of the Punjab. With appropriate taste Mr. Archer has designed the work in accordance with Eastern decoration, and the prevailing style of its monuments. A group of English arms and the figure of an angel being the only European trait, except the inscription, in the entire design, which is very successfully composed, and enriched with coloured enamels. It is not a little curious to note the resuscitation of these old memorials, and particularly this exportation to the East, where European energy and thought have so much changed the aspect of native life, and is doubtless destined to effect much more.

THE DICTIONARY OF DOMESTIC MEDICINE AND HOUSEHOLD SURGERY, by SPENSER THOMSON, M.D., M.R.C.S., Edinburgh. (In 12 monthly parts.)

Judging from the first part, which is written in a clear, plain, and intelligible style, and contains much safe and useful information, we should imagine this publication, when completed, will be well calculated to fulfil the object it has in view, that of rendering the "people," for whom it is more especially intended, better acquainted with the anatomical structure and development of the human frame, with the diseases and accidents to which it is liable, and with the remedies which, in the absence of medical assistance, can be safely made use of in cases of accident and emergency. It will doubtless be of much use to all who cannot from circumstances avail themselves of immediate professional advice, and will form the companion to every domestic medicine chest, especially that of the colonist and settler.

THE WAYERLEY NOVELS. Vol. I. Published by A. & C. BLACK, Edinburgh.

The copyright of Scott's immortal fictions having come into the possession of Messrs. Black, they have determined upon issuing an edition in a form differing from any that has hitherto been published—in fact, a "library edition," to range in the bookcase with other standard English authors, and having the advantage of a bold and legible type. This issue will supply a want that has been long felt by many. The first volume, which has just made its appearance, includes the whole of "Waverley," with a new opening illustration and frontispiece well designed and engraved; and, altogether, very carefully got up.

COLLECTANEA ANTICA; etchings of Ancient Remains by C. ROACH SMITH, F.S.A. Vol. 2. Published by J. R. SMITH, London.

This volume may be classed with such works as Stukeley's *Itinerarium Curiosum*, and, like that, is the production of an enthusiastic antiquary, who has seen all that he describes, and well investigated each subject he descants on, bringing a large experience to bear on them all. It is abundantly illustrated by engravings, which are eminently useful for reference and comparison, and are the work of the author and his friends, their merit

being their truthfulness. The preface is remarkable for the strong view taken of the present state of archaeology in England, and the general inefficiency of societies to "preserve and protect" more than their own position. With Roach Smith originated the modern "archaeologicals," and his testimony of their working, although unfavourable, is entitled to great attention, inasmuch as it is the conscientious experience of one who speaks "more in sorrow than in anger" of the societies who have sunk into spasmodic annual congresses, beating for recruits to establish private journals of "fluctuating literary value."

ELFORD CHURCH EFFIGIES. Engraved and described by EDWARD RICHARDSON, Sculptor, Published by J. BELL, London.

The monumental effigies of the Stanley, Smythe, and Arderne families existing in Elford Church Somersetshire, having been repaired or "restored" by Mr. Richardson, he has now etched the entire number in the most elaborate style, on a series of plates which fully display their details, and evidence their great interest as works of mediæval sculpture, as well as authorities for costume and armour. It would be difficult to name a church containing a more remarkable series of monuments. The etchings are accompanied by lucid descriptions and biographical details of much antiquarian interest.

ARMY AND NAVY CLUB HOUSE: THE MORNING ROOM. Published by DAY & SON.

A well-executed lithograph, from a drawing by R. E. Thomas, of the great room in this fine edifice. It gives a detailed and faithful representation of all its rich ornamentation and fittings-up, which have gained for the architects, Messrs. Alfred Smith and Parnell, so much credit.

THE TRAGIC MUSE. Engraved by J. WEBB from the Picture by Sir JOSHUA REYNOLDS, P.R.A.

The well-known portrait of Sir Joshua, of Mrs. Siddons personified as the "Tragic Muse," requires no comment from us. We presume this print to be from the copy in the Dulwich Gallery, the original is in the collection of the Marquis of Westminster. Mr. Webb has transferred the subject with considerable spirit, but he does not exhibit much of the refinement of his art.

THE DUKE OF CAMBRIDGE. Engraved by J. SCOTT, from the Portrait by N. J. CROWLEY, R.H.A. Published by H. GRAVES & Co., London.

Mr. Crowley is an Irish artist, holding high rank in the sister kingdom as a portrait-painter, although his works are not limited to this department of Art. This portrait of the present Duke of Cambridge, in the uniform of a field-marshal, is exceedingly like the prince; and, if not very original in treatment, is unaffected in the *pose* of the figure.

A MANUAL OF UNIVERSAL HISTORY ON THE BASIS OF ETHNOGRAPHY. By J. B. WRIGHT. Published by BINNS and GOODWIN, Bath, WHITTAKER & Co., London.

There is a vast deal of information respecting the early history of the world condensed into a small compass in Mr. Wright's little book; such information as would require much labour of searching to extract from more ponderous volumes. One can scarcely expect to find, at this period of time, any new light thrown upon the primeval ages, nor does the writer aim at novelty; but the main facts of their history are narrated lucidly and instructively. The work would make an excellent reading-book for young people.

ANECDOTES OF THE HABITS AND INSTINCT OF ANIMALS. By Mrs. R. LEE. Published by GRANT & GRIFFITH, London.

Mrs. R. Lee is the patron saint of the animal creation. She sympathises with their sufferings, observes their habits, and sets them on a right footing with mankind. We owe her a long debt of gratitude for much knowledge, conveyed in the most pleasing form; and the animal world are greatly her debtors; she has elevated them, as created by the Almighty to work out his own mighty purpose, and as deserving humane and gentle treatment from those who have no right to put the most venomous reptile, destroyed in self defence, to unnecessary torture. We hope this is only the first volume of a series.